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KERRANG!

FAITH NO MORE
From out of nowhere and into the charts!

GUNS N' ROSES
Axl Rose and the ELO connection

CORROSION OF CONFORMITY
Everything's gone green!

DEATH ANGEL
Caught in the act

POSTERS
Ozzy Osbourne
Robert Plant
Nikki Sixx
Death

DAVE MUSTAINE OF MEGADETH
"I wuz raped by a girl mud wrestler!"

DAVE MUSTAINE: pic Gene Ambo

FAITH NO MORE: pic Ross Halfin

Circus Of Power ● Love/Hate ● Yngwie Malmsteen ● Metal Church
Lisa Dominique ● Jezebelle ● Motörhead ● Bathory ● Steevi Jaimz

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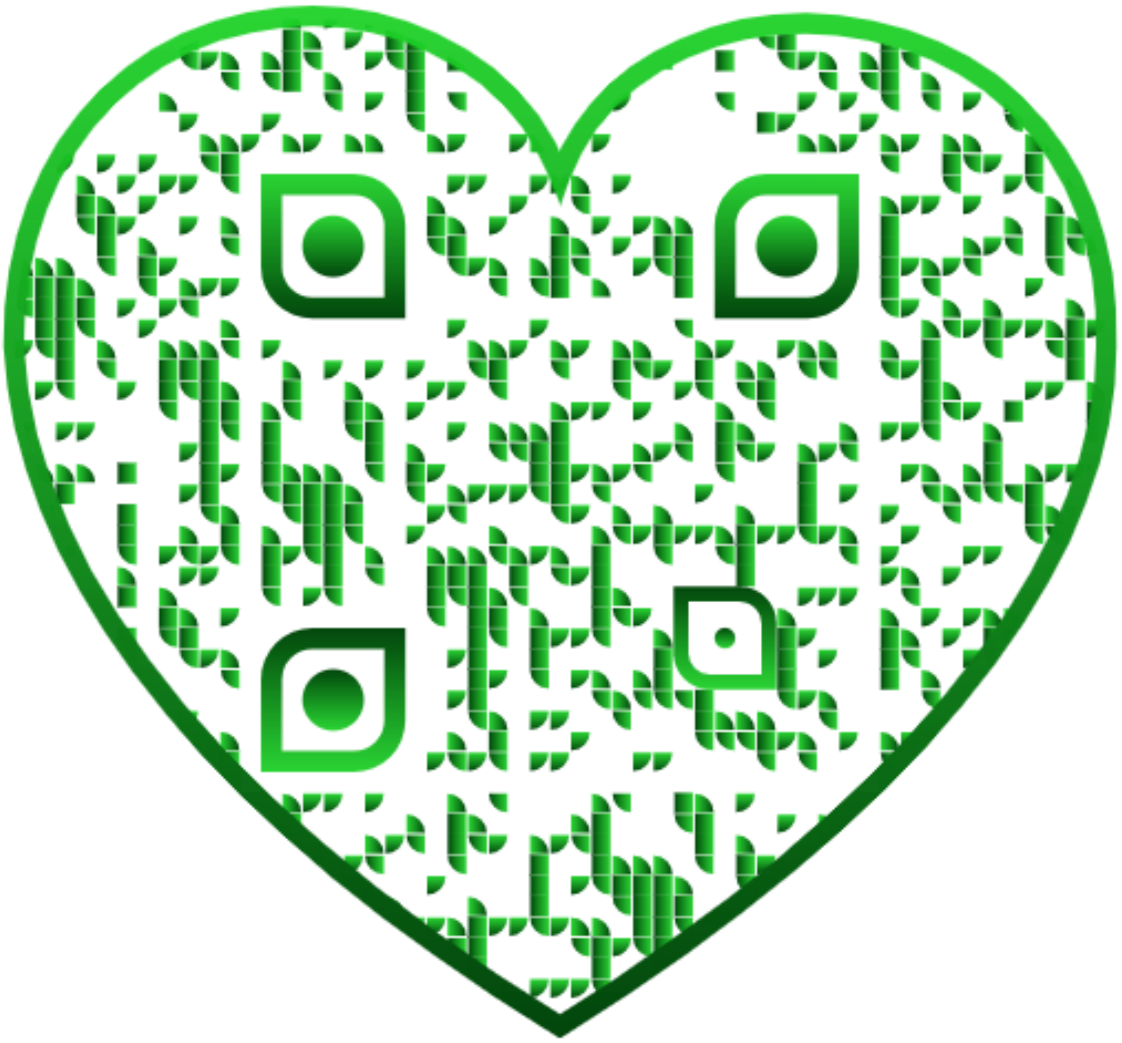

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ON TOUR IN MAY/JUNE

KONTENTZ

CORROSION OF CONFORMITY
They're on tour with **DRI** and, like, they're into planting trees, man! **Mike Gitter** digs deep while the band express their concern about Global Warming and the Greenhouse Effect...
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FAITH NO MORE
From out of nowhere comes **Steffan Chirazi** brandishing an interview with someone called **Bill Gould**. Closer inspection reveals that said Mr Gould is in fact the bass player with the hotter-than-hot **Faith No More**. He is also mad...
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GUNS N' ROSES
Part two of **Mick Wall**'s epic interview with **Guns N' Roses** mainman **W Axl Rose**. What more needs to be said other than: isn't it great that **Angela Rippon** is the presenter on **'Come Dancing'**? *(Who writes this stuff? – Ed.) (You do, and you haven't been well for some considerable time – Rest Of Staff)*
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CIRCUS OF POWER
The new **COP** LP is called 'Vices'. Vocalist **Alex Mitchell** has plenty of them, as does **Mike Gitter** (not the least of which is saying 'Sure, cool, hey-hey' at least a zillion times a day...)
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OTHER STUFF
MAYHEM
Uh-oh... it's them crazy **Mötley Crüe** guys again! And they hate just about everyone don't they? (But especially **W Axl Rose**, **Izzy Stradlin'** and **Jon Bon Jovi**!) All this... and **Steevi Jaimz** too!
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ANY KWESTIONS?
Andy 'Booty-babes' Boot with kwestions about **Stan Bush**, **Max Webster** and **Pavlov's Dog**, plus news about **John LeMesurier** and **Hattie Jacques'** long-lost son (no kiddin'!)
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Reviews of pieces of shiny black plastic with holes in the middle from **Warpdrive**, **Chrome Molly**, **Jezebelle** and **Motörhead**, not forgetting the neo-legendary... **BATLORD**!
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KILLERWATT
Jerry Uwins *still* reporting from the recent **Frankfurt Music Fair**. Next week: a welcome return to normality with a review of the **Kawai GB-1** thingummie! Watch this space!
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KONCERTZ
Faith No More, **Love/Hate**, **Yngwie Malmsteen**, **Lisa Dominique**, **Metal** total gig gross-out!
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MEGADETH
That **Dave Mustaine**, he's a dodgy geezer. Just ask **Amanda Cable** (who?). "Amanda," we asked Amanda Cable (double-who?), "is that Dave Mustaine a dodgy geezer or what? And what's this about him being raped by a female mud wrestler, not to mention his obsession with young Catholic schoolgirls in gymslips?" Find out on...
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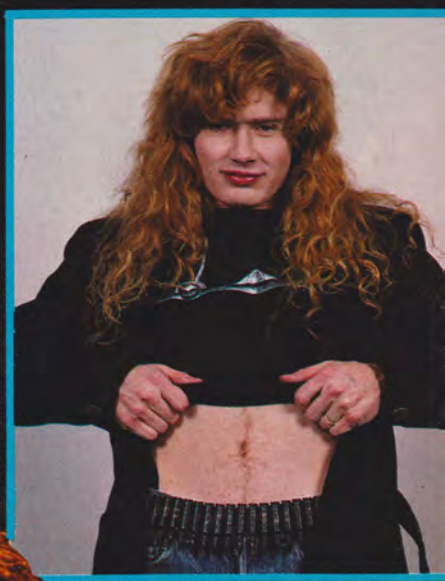

Pic Jodi Summers/Photofeatures

DAVE MUSTAINE of Megadeth

Pic Pete Cronin

DEATH ANGEL
They're back! Yep, the band that gave the Thrashin' world such mega-LPs as **'The Ultra-Violence'** and **'Frolic Through The Park'** have returned after a year-and-a-half absence with a new album **'Act III'**. **Steffan Chirazi** gets in on it. (The act, that is...)
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MARK OSEGUEDA of Death Angel

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MAYHEM

NIKKI SIXX: "If Axl doesn't shut up, he's going to start something too..."

Pic Ross Halfin

Crüe: the threat goes on

■ HARD NUT Heavy Metallers *Mötley Crüe* have added further fuel to the threat of fiery brawls between themselves, *Guns N' Roses*, and *Bon Jovi*.

Bassist *Nikki Sixx* this week aimed a clear threat of physical retribution at Gunners singer *W Axl Rose*; *Vince Neil* has suggested Axl has been telling a "whole bunch of lies"; and drummer *Tommy Lee* has attacked *Jon Bon Jovi* for being "too f**kin' cool" to talk to the Crüe anymore.

• NIKKI SIXX made his latest outburst after the Gunners singer last week told *Kerrang!* he wanted to "ass-whip" the Crüe's Vince Neil in response to accusations made against the GN'R guitar player *Izzy Stradlin'*.

(Trouble began last year at the American Music Awards in Los Angeles where Neil punched Stradlin' for allegedly molesting his wife.)

In last week's issue Rose claimed Stradlin' did nothing of the sort and offered the challenge: "Vince, whichever way you want it, man: guns, knives or fists, whatever you want to do. I don't care."

Now Sixx, who said he was upset at these and other recent comments from Rose, has told me in Minneapolis:

"Izzy f**ked around with Vince's wife so Vince punched him out.

"And if Axl doesn't shut up, he's going to start something too."

• VINCE NEIL, meanwhile, has hit back at Rose, claiming he is making public statements just for the sake of it.

"I only speak out against people who f**k me over, whereas someone like Axl gets on the soapbox about everything and everybody in the world," Neil told me.

"When I punched Izzy, Axl made a whole bunch of lies about it and made a big deal out of the whole story. Put out a press release that was a complete lie.

"Funny thing was, you never heard from Izzy. Izzy never put out a press release because he knew exactly what happened.

"Now Axl has said a bunch of stuff about Nikki. It's a shame, Axl used to be a nice guy."

Neil did not comment on Rose's challenge, but said he Stradlin' "deserved" to be punched.

"When it happened I tried to make it clear that it was not a Mötley vs. Guns N' Roses thing, but between me and Izzy – two men."

The blonde frontman said he was still friends will all the members of Guns N' Roses except Rose and Stradlin'.

• TOMMY LEE, meanwhile, remains unrepentant after Mötley Crüe's recent public slagging match with Jon Bon Jovi. Sixx and Neil have since cooled off following the two bands' clash at the *Moscow Music World Peace Festival* last year and the resulting management split, but the drummer has asserted:

"No one in our camp has changed, and I've seen a lot of people change...

"I remember when Jon Bon Jovi was nothing, nobody knew who the f**k this kid was. He was begging our manager *Doc McGhee* (now Bon Jovi manager), 'Please, please let me hang out with the Crüe! Let me spend just a couple of days on the bus, I want to see what a real tour is like'.

"So Jonny comes out with us, we show him the ropes of the road, we put him on our bus, get him f**ked by this bunch of girls, get him drunk... show him what the arenas are like, we're playing these big gigs. He was just like, 'Wow... this is great'.

"Then the f**kin' guy has some success and all of a sudden he won't talk to us. All of a sudden we're dickheads. Well f**k that guy, man! We showed him what rock 'n' roll is all about, we took him out and showed him the real shit. He's just being too f**kin' cool."

• MICK MARS, enigmatic guitarist with the Crüe, was unavailable for comment.

STEVE MASCORD

Gillan goes nekkid

■ *IAN GILLAN*'s long-awaited first solo album, *'Naked Thunder'*, produced by *Leif Mases*, will be released through Teldec/EastWest on July 16.

The former *Deep Purple* singer has lined himself up with a heavyweight backing band featuring *Steve Morris* (guitar), *Chris Glenn* (bass), *Tommy Eyre* (keyboards), *Ted McKenna* (drums) and *Mick O'Donoghue* (rhythm guitar). The band make their British debut at *London's Town And Country Club* September 2. Tickets are £9 from all usual agencies or direct from the venue.

Before that show, Gillan plays the first leg of a major world tour commencing in *Moscow* on May 11. His visit to the Soviet Union will include 10 concerts in strife-torn *Armenia*: dates organised as a follow-up to Ian's involvement in the *Life-Aid Armenia* charity project. After shows in Western Europe, the band return to Britain for a major tour projected for the Winter.

In response to complaints from frustrated *Deep Purple* fans who, he says, have habitually only been able to see the group in the capital city, Ian is inviting fans to write to him at his management's office and request where they would most like to see him play. The tour promoters will include those areas most requested in the band's future itineraries. The address to write to is: *Bugle House, 21A Noel Street, London W1.*

Watch for an exclusive interview with Ian – where he talks for the first time about leaving Purple, plus his new band and album – in *Kerrang!* in the very near future.

Pic Frank White

■ LA-BASED bonk rockers **Shotgun Messiah** have sacked singer **Zinny San** following "musical and personal indifferences" (!).

The band now seek a replacement. Any interested parties should send demo/picture to: **PO Box 908, Los Angeles, CA90078 USA.**

■ 'THE WORLD'S Greatest Living Guitarist', **Steve Vai**, last heard weaving 'sonic tapestries from hell' (© **David Coverdale**) on the current **Whitesnake** album, **'Slip Of The Tongue'**, releases his long-awaited second solo album, **'Passion And Warfare'**, on May 21 through Food For Thought.

Other musicians appearing on the album include David Coverdale, **Rudy Sarzo** and **Adrian Vandenburg** on backing vocals, plus **Stu Hamm** on bass and **Chris Frazier** on drums.

■ MANCHESTER-BASED quartet **Sweet Addiction** release their debut single, **'All I Wanted To Do'**, through Survival on April 27.

Produced by **Mark Dearnley** (of **AC/DC** and **Dogs D'Amour** fame), it's backed with a live version of **'Broken Bottles'**.

The 12" version adds two tracks, **'Off The Cuff'** and **'Before It Shows'**.

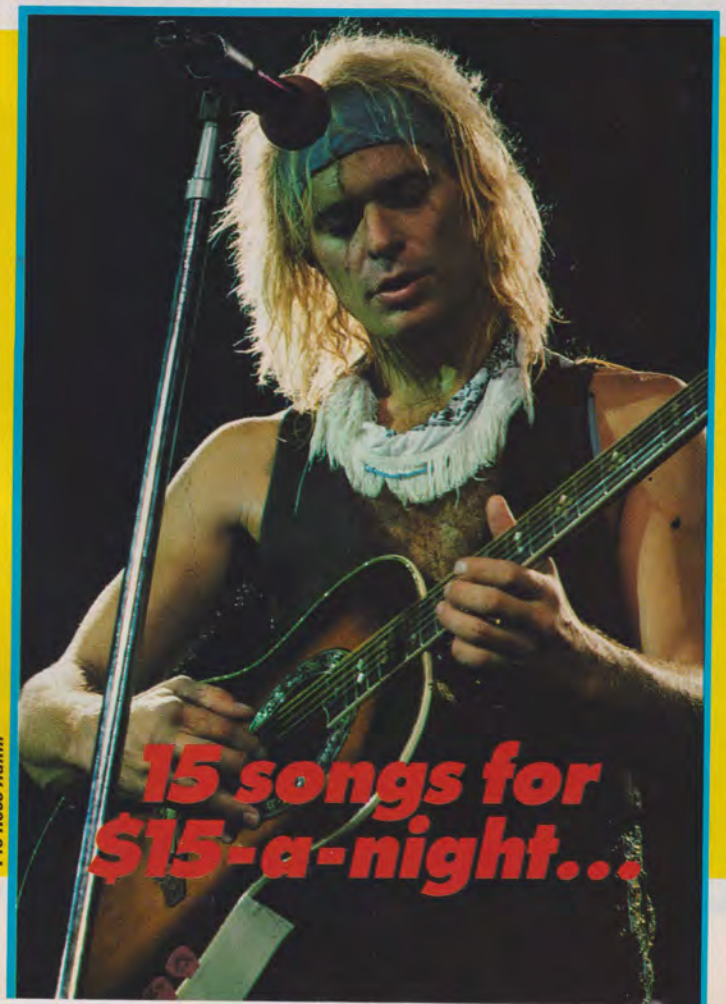
Sweet Addiction play **Birmingham Edwards** April 23, **London Marquee** 26 (supporting **Romeo's Daughter**, **Bournemouth Benedicts** 30, **Plymouth Academy** May 4, **Manchester Fagins** 8 (supporting **Dirty Strangers**).

■ **LITTLE ANGELS** release their **'Get Radical'** EP and a single, **'Radical Your Lover'** c/w **'Don't Love You No More'** (the latter a brand new song) on April 30.

Tracks on the EP are 'Radical Your Lover' (strictly adult mix), 'Radical Your Lover' (7" version), **'Promises'** (live) and 'Don't Love You No More'.

Following their brief UK tour in March and a subsequent US tour, the band have lined-up a UK tour commencing on May 14. They play: **Ayr Pavilion** May 14, **Aberdeen Ritzy** 15, **Edinburgh Network** 16, **Nottingham Rock City** 22, **Sheffield Polytechnic** 23, **Scarborough Futurist** 24, **Norwich UEA** 26, **Peterborough The Cresset** 27, **Warrington Parr Hall** 28, **Birmingham Irish Centre** 29, **Folkstone Leas Cliff Hall** 31, **Poole Towngate Theatre** June 1, **Bristol Bierkeller** 3, **London Town And Country Club** 4, **Stafford Keele University** 4, **Newcastle Mayfair** 6, **Bradford Queen's Hall** 7.

15 songs for $15-a-night...



Pic Ross Halfin

■ **BEING HOLED up in sleazy $15-a-night rooms in *Vancouver* appears to be paying dividends for *David Lee Roth*: "I've managed to weld together 15 tunes – completely written, including the lyrics," gushed Diamond Dave, "which is the first time in 11 years that that's happened. It speaks of the part of town in which we're moving.**

"It's like living in a fraternity house, like *'Animal House'*," he says, describing where he and his band have taken up residence – a hotel above a strip joint.

"I told the guys in my band, 'Look, if you lose sleep because there's two drunk strippers fist-fighting outside your door in the hallway at 4.30 in the morning, put *that* into the microphone!'

"Originally, when I told my band about the idea of staying here, there was some friction. And so I told the guys, 'Look, how can I expect any rock musicians, much less my own evil henchmen, to play this kind of down-rock, down-street, hard hitting rock 'n' roll, with expensive room-service hamburgers in their fking stomach?' Biologically, it can't be done! The charts are *full* of examples of this.**

"You know, if *Al Pacino* was going to play an old bluesman," Roth continued, "he wouldn't check himself into a Helmsley hotel. Really! He'd wrap himself in a sopping wet sleeping bag and go lay in a field for a week.

"The rooms here are small. I measured mine; if I lay sideways across the bed, I can place my tippy-toes against one wall and *almost* reach the other wall with my fingertips. That's not an exaggeration. But the room has character. Everything is chipping off the walls."

So how's the food Dave?

"The moths are the best-fed things around here... them and the winos next door..."

The service?

"The other day, the maid refused to change my towel – you only get one per week – so I had my bodyguard go out and buy two more extra. I'm not takin' shit from anybody!"

The album, as yet untitled, is being produced by *Bob Rock* and is due out later this year.

■ WITH THE **Sonic Temple** tour over, the **Cult** have announced the departure of original bassist **Jamie Stewart** after seven years with the band. There is no word yet on who his replacement will be.

In a press release, Stewart explained his reason for leaving as follows: "After seven years in the Cult and eight years as a professional musician, I felt it was time for a change and a broadening of experience. An increasing proportion of each year was being spent on tour and I was unhappy about this. There are also many other creative ventures which I would like to explore, including producing other bands and composing, which I was unable to do while with the Cult."

The Cult's **Ian Astbury** and **Billy Duffy**, who have already begun work on songs for the follow-up album to 'Sonic Temple', say Stewart's departure was amicable, adding, "we will miss Jamie and wish him all the best".

■ HOTLY TIPPED Swedish funk Metallers the **Electric Boys** release their debut album, **'Funk-O-Metal Carpet Ride'**, through Phonogram on May 21. This is a different album to the previously available import-only LP of the same title: the Phonogram release features five new tracks and six remixes of songs from the earlier LP.

The six older songs were originally self-produced in Sweden then remixed in Canada by **Bob Rock** (**Aerosmith, Cult, Kingdom Come**) when the five new songs were recorded.

The full track-listing is: **'Psychedelic Eyes'**, **'All Lips 'N' Hips**, **'The Change'**, **'If I Had A Car'**, **'Captain Of My Soul'**, **'Rags To Riches'**, **'Cheek To Cheek'**, **'Electrified'**, **'Who Are You'**, **'Into The Woods'**, **Funk-O-Metal Carpet Ride'**. A single, 'All Lips 'N' Hips', emerges on July 2.

■ CURRENT HAPPENIN' thing **Thunder** release their third single, **'Backstreet Symphony'**, the title track from their recent debut album, on April 30. Backed with a new composition by guitarist **Luke Morley**, **'No Way Out Of The Wilderness'**, the single is available in 7", limited edition 7" box set (containing three prints and a badge), cassette, limited edition twelve inch picture disc and CD. The latter also includes a live version of **'An Englishman On Holiday'**, whilst the CD adds a fourth track, a live version of **'Girl's Going Out Of Her Head'**.

Following European and UK dates as special guests on the forthcoming **Heart** tour, Thunder are expected to undertake a comprehensive tour of the US.

Thunder's cancelled **Keele University** March 10 show has now been re-scheduled for May 12 at the same venue. Tickets for the original date are still valid. The second cancelled show, at **Southend Technical College** on March 9, is still to be re-scheduled.

Be there or Be-zerk

■ ***TIGERTAILZ*** **RETURN to the UK road once more next month with a tour to promote their recently released/much delayed/highly acclaimed Music For Nations second LP *'Bezerk'*. The UK's leading Glam contenders will be playing the following dates:**

***Nottingham Rock City* May 28, *Norwich UEA* 29, *Milton Keynes Woughton Centre* 30, *Bournemouth Academy* 31, *Plymouth Warehouse* June 1, *Exeter University* 2, *Birmingham Goldwyn's* 4, *Bradford Queen's Hall* 5, *Manchester International 2* 6, *Middlesbrough Town Hall* 7, *Edinburgh Mayfair* 8, *Glasgow Carlton Studios* 9, *Newcastle Mayfair* 10, *Cardiff St David's Hall* 11, *London Astoria* 12, *Leeds Irish Centre* 13, *Sheffield University* 14.**

Xentrix get 'Busted!

■ ***XENTRIX*** **ARE facing a lengthy delay in the release of their *'Ghostbusters'* single after a dispute over the sleeve artwork.**

Original versions feature an adaptation of the *Ghostbusters* logo, a Columbia Pictures registered trademark (see above). Columbia therefore issued the following statement to Xentrix's record company, Roadrunner:

"Columbia Pictures will not approve the artwork since it is a defamation of Columbia's registered trademark. We will not hesitate to take legal steps if this artwork appears on the sleeve."

While negotiations continue, the band have added the following dates while to their debut headline tour: *Milton Keynes Woughton Centre* May 4, *Liverpool Sloanes* 10, *Derry Union Hall* 25.

Idol not idle

■ LIP-CURL king **Billy Idol** follows the release of his **'Cradle Of Love'** single with a new album, **'Charmed Life'**, on April 30 through Chrysalis. It will be Idol's first studio album in four years, following the Gold-selling **'Whiplash Smile'**.

Produced again by **Keith Forsey**, 'Charmed Life' features nine new tracks written or co-written by Idol, and also includes a cover of the **Doors** classic, **'LA Woman'**.

Full track-listing is: **'The Loveless'**, **'Pumping On Steel'**, **'Prodigal Blues'**, **'LA Woman'**, **'Trouble With The Sweet Stuff'**, 'Cradle Of Love', **'Mark Of Caine'**, **'Endless Sleep'**, **'Love Unchained'**, **'The Right Way'**, **'License To Thrill'**.

As Idol is currently recovering from further surgery following his motorcycle accident in February, any potential tour this year is still dependent upon his recovery.

■ GUITAR WIZZARD supreme **Joe Satriani**, currently riding the wave of critical acclaim for his **'Flying In A Blue Dream'** album, has lined up his first ever European tour. The British dates, his first since his two-night debut at the old **Marquee** two years ago, begin in a month's time in Leeds. The six dates on the tour are:

Leeds Colosseum May 24, **London Hammersmith Odeon** 25, **Manchester Apollo** 27, **Glasgow Barrowlands** 28, **Newcastle City Hall** 29, **Birmingham Hummingbird** 30.

■ CONTRARY TO the statement in Mayhem, issue 286, the **Fulham Greyhound** has *not* lost its music licence. Recent cancellation of gigs was because the venue had no licencee, and was therefore unable to sell alcohol. 'Normal service' is expected to resume shortly, and we apologise for any misunderstanding.

■ DEF AMERICA signings **Trouble** have been confirmed as support on the forthcoming **Dio** UK tour commencing in May. The Chicago five-piece, whose self-titled debut album was released in February, will be the first American band on **Rick Rubin**'s Def America label to play the UK.

■ **MARILLION** CLOSE their current tour with an additional show at **Wembley Arena** July 12. Tickets are now on sale at the box office and major booking agents priced £11 and £10.

The band are shortly to begin pre-production work on the follow-up to **'Season's End'**, with recording due to begin in October following a 21-date tour of Russia in September.

■ THE **RED Hot Chili Peppers** return to Europe for a short set of dates in June, with the only UK date being **London Brixton Academy** June 6.

AMERIKA KALLING

■ **ACE FREHLEY** may have a tough road ahead of him to say the very least. Reports of Ace's slip back into some bad habits appear to be borne out by the fact that his current touring band has quit on him with a handful of shows left on their current North American tour! Bassist **John Regan** split first following Ace's refusal/inability to play a show, and guitarist **Richie Scarlett** and drummer **Sandy Slavin** soon followed Regan back prematurely to New York. The remaining shows have been cancelled.

■ **FEMME FATALE** won't be making another record for MCA as they've been dropped by the label. Reports are that vocalist **Lorraine Lewis** has been the object of offers for her services as a solo artist, although no deals have been signed as yet.

■ **TONY NEWTON**, the bassist in **Gary Moore's G Force** project, has signed a deal with Atlantic Records. The band is called **Newton's Law** and **Jimmy Lovine** is likely to produce, with former **Sound Barrier** guitarist **Tracey Singleton** handling the guitar duties.

ACE FREHLEY: tough road ahead

■ **CATS IN BOOTS** have decided to rethink their future as vocalist **Joel Ellis** has been in LA working with a number of different players. It seems that the Japanese/American combination's debut EMI release has gone by the wayside, and it is very likely that Cats In Boots will no longer be connected with the label in the very near future.

■ **GUARDIAN**, THE Christian band who released their debut album on Enigma last year, have undergone some personnel changes and appear to have signed a fresh recording pact with A&M. The label has also picked up another Christian band, **Holy Soldier** as well. A sign of record companies repenting their ways?!

■ IS IT true that **Enuff Z'Nuff** have sacked their drummer and are looking for a new one as we speak?

■ **CRY WOLF** have signed a deal with Grand Slamm Records, who in turn are now part of A&M.

■ FORMER **BILLY Satellite** and **New Frontier** mainman **Monty Byrom** has put together a new solo act that is getting lots of attention. Byrom has also penned a track that **David Lee Roth** is cutting for his new album called **'She's My Machine'**.

■ **GRAVE DANGER** have been dropped by MCA without even getting a release on their completed debut record!

News of the hottest happenings Stateside from our LA-based newshound Brian Brandes Brinkerhoff

COC ROCK SHOCK!

CORROSION OF CONFORMITY, currently touring the UK as support to DRI, ain't exactly rock 'n' roll party animals. Nope. These guys are into messages as much as music. They're concerned about crime, poverty, the Greenhouse Effect and Global Warming. "You gotta separate your trash! Recycle all glass and paper products! Plant a tree!" insists band founder REED MULLIN in eco-conversation with MIKE GITTER...

COC DRUMMER/mainman Reed Mullin: "Corrosion Of Conformity means standing up to the conformity, not just going with the flow"

CORROSION OF CONFORMITY broke up.

They never bothered to inform anyone or play a much-ballyhooed final gig. Better to bow out quietly than whore out their last gasp. That might preclude the very definite possibility of resurrecting the whole deal.

Mind you, they sold an awful lot of T-shirts, firmly ingraining their iconic 'Spikey Skull' in the Thrash generation's collective unconsciousness. Previous albums 'Eye For An Eye' (1984) and 'Animosity' (1985), now stand as classics of the earliest Hardcore/Metal cross-pollination.

At one point Corrosion Of Conformity were perhaps the American Underground's top draw, a once-lethal live commodity capable of standing on their own against every heavyweight from Slayer to Bad Brains. They had huge money-making potential, but to COC it wasn't about money.

It was about integrity. It was about speaking their minds.

This was a bunch that grew up in the shadow of Ku Klux Klan marches, racial segregation and redneck stupidity. North Caroliners that got together out of boredom in their native Raleigh to make music that mattered. Little did they fathom how little the great beast of commerce cared. Little did they know what they were in for.

Reed Mullin, Corrosion's drummer, founder and driving force, is simultaneously agitated and impassioned. He speaks freely of the factors that brought the band to a grinding halt: "For the last two years COC has been essentially disbanded. A lot of it was out of our disillusionment with the bureaucracy and the slime-factor of the music business.

"Our old bass player Mike Dean got disgusted with the whole thing and left, Simon Bob, our last singer, left for his old band, the Ugly Americans. We trusted the wrong people and made a lot of bad decisions.

"I THINK OUR relationship with the Metal Blade label really hurt us. They put out 'Animosity', and that's that. They simply pressed vinyl and didn't do a thing to help us.

"When we wanted to leave they told us that we had to do another record, which was our 'Technocracy' EP. We did it on the condition that it would be a low-priced record with a really good lyric insert. As it turned out, they ended up charging almost the same amount for a full length record, and left out the inserts entirely! F**k them. Consequently we lost a lot of control, we lost sight, we lost our track. We were finished."

As fate would have it, Corrosion Of Conformity have returned in grandiose, truly brilliant fashion. Catch 'em currently on tour supporting DRI and you're in for an unexpected treat. No longer stuck in the Thrashy rut of glory days past, they've slowed matters down, squeezing every ounce of grinding power out of Sabbathy riffs once sped-up too fast for their own good. COC in the '90s hold immense promise and astounding potential. Mullin's two years of frustration have clearly paid off in spades!

From COC's dog days of '87, only Mullin and guitarist Woody Weatherman remain. Joining them are bassist Phil Swisher, guitarist Pepper Keenan and Karl Agell, late of New York's School Of Violence, on vocals.

It's a more capable, dynamic unit, Keenan adding a rampant psychedelic flavouring (they even cover the MC5's 'Future Now'!) and Agell checking in as the first COC singer whose abilities rate above screaming one-dimensionalism.

Brought back together out of love for the music and an unfinished promise, COC radiate enthusiasm and intensity.

"I USED TO feel that if the band wasn't playing as fas and as heavy as possible, we wouldn't fit into some clique," reflects Weatherman. "Now I think we're at a point musically that we've never touched before. We can do anything we want to do!"

"And the way the music scene seems to be headed today," interjects new kid Agell.

"You have a lot more artistic freedom to simply do what you want. You've got bands like Faith No More and Soundgarden and bills like Anthrax and Living Colour."

Granted, COC now possess a degree of marketability in look, sound and songs that may indeed give them a long- deserved shot at mainstream acceptance but, as Mullin passionately corrects, "It's not about that! It's not about money!"

Remember, the main point of the 'Technocracy' EP was its lyric sheet, a multi-paged document decrying American militarism, Reagan

Republicanism and rampant right wing, SOD-inspired negativity in their very own scene. Corrosion of Conformity seem quite comfortable stressing their message as much as their music.

"It's not about selling T-shirts or door prices or anything like that," Reed continues. "We put out T-shirts and, admittedly, we sell a lot of them, but the things we put on them really matter to us. It's not 'We Came, We Saw, We Conquered Tour '90'.

"Corrosion Of Conformity means standing up to the conformity, not just going with the flow. The way it's been going the past 10 years the swing of things has gone so far to the right it's scary."

OK, THAT'S THE effect. Now to the problems, the conformity they mean to corrode.

"Greed. Selfishness. People who look at joblessness and are more into building prisons. People who want America to become a police state.

"What they don't see is that crime and poverty are symptoms of a bigger disease. The supposed war on drugs and the US sending troops to Columbia to fight the drug cartels is just a way of ignoring the real problems.

"Have you ever noticed the dichotomy between who the media tells us is doing drugs and who is actually doing the drugs? It's not just some black guy in the ghetto smoking crack, it's big business whitey doing coke in his condo.

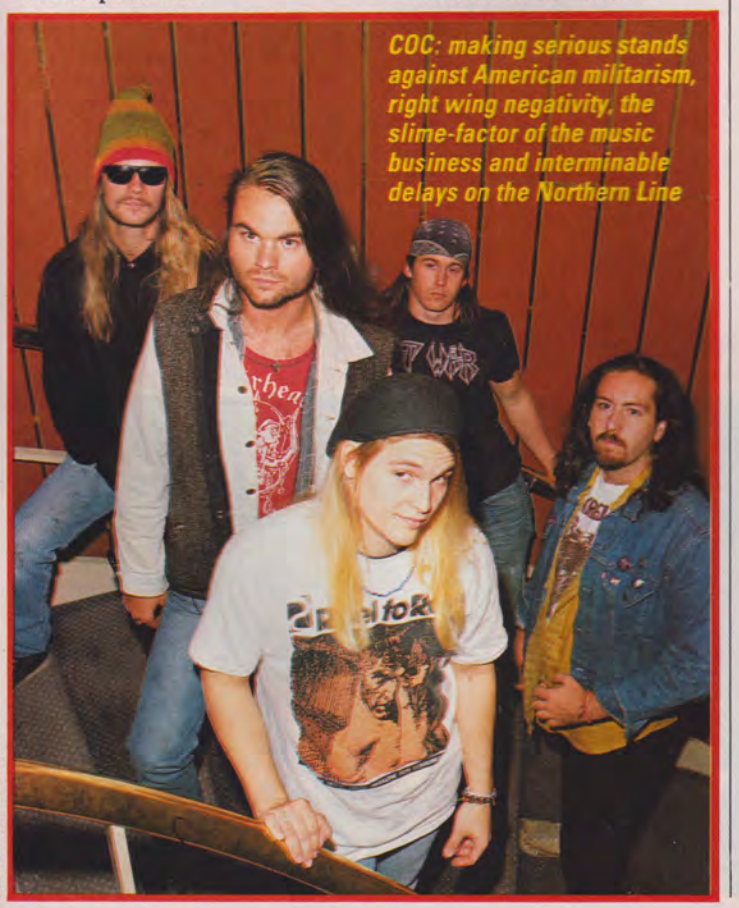
"We've really got to think in world terms and how that affects us. Think about the Greenhouse Effect and Global Warming. Look at all the storms that have been happening here and all around the world. It's only gonna get worse if you consider that an acre of tropical rainforest gets cut down every second – and when it's done in the name of American corporate greed, I get really disgusted.

"And it's not like we're all powerless. There's things that we all can do; separating your trash, recycling all your glass and paper products, planting a tree.

"Remember, there's only two kinds of people these days, no black, no white, no American, no non-American, it comes down to alive and dead. I'd like to tilt the balance in the favour of the living."

Armed with an impressive demo tape guaranteed to kick start their stalled career, COC are back with a vengeance. They're currently doing brisk business in the UK showing off their musical wares and talking about a world to save.

That would be nice, eh?



COC: making serious stands against American militarism, right wing negativity, the slime-factor of the music business and interminable delays on the Northern Line

Pic Kristin Callahan

WEEK IN METAL

Archive anarchy by Andy Boot

KREATOR: nightmare on Charing Cross Road

1970
Pete Banks quits as **Yes** guitarist. **Deep Purple** sign a lucrative deal with Warners in the US. **Iron Maiden** release a single called **'Falling'** – no, not **Steve Harris** and friends, merely a bunch of obscure loozers!

1971
Russ Ballard of **Argent** is electrocuted on stage in Frankfurt. Thankfully, he receives only minor burns. **Yes** are soundtracking a movie about the Vietnam war called **'Peace'**. **May Blitz** celebrate **'The 2nd Of May'**, and **Free** release **'My Brother Jake'**.

1972
The **Greasy Truckers** LP is released, with **Man** and **Hawkwind** getting down. Meanwhile, **Deep Purple** are rumoured to be splitting after they pull a US tour – they claim it's coz **Ritchie Blackmore** was ill. **Budgie** go **'Squawk'**, and **Paladin 'Charge'**.

1973
Jethro Tull cancel gigs and **Ian Anderson** comes down with nervous exhaustion. The **Sweet** release **'Hellraiser'**, and **Stone The Crows** tour with **Fanny**.

1974
Status Quo release **'Quo'**, and tour with the equally imaginative **Montrose**, who are promoting **'Montrose'**! The **Sweet** tour and release the classic **'Sweet Fanny Adams'** album. **Refugee** (the **Nice** with **Patrick Moraz** replacing **Keith Emerson**) release their only album.

1975
Paul Kossoff makes a touring come-back with his new band, **Back Street Crawler**. Legendary **Quicksilver** guitarist **John Cippolina** joins **Man**. **Camel** release **'The Snowgoose'**. **Kansas** unleash their debut, and **Ken Hensley** is **'Eager To Please'**.

ARGENT'S RUSS Ballard: nothing shocking

Pic Gary Merrin

1976
The **Rolling Stones** release **'Black And Blue'**, the first album with new guitarist **Ronnie Wood**.

1977
Caravan sign to Arista. Various members of **Quartz** are hurt in a Carlisle riot after **Widowmaker** (who Quartz were supporting) have the power cut off only 20 minutes into their set! **Rough Diamond** release their sole album. And the **Scorpions** hit the road to promote **'Virgin Killer'**.

1978
The **British Lions (Mott** with **John Fiddler** from **Medicine Head)** release their debut LP and tour with **AC/DC**.

1979
A big festival is mooted for Brum, with **Thin Lizzy**, **Motörhead**, **Blue Öyster Cult**, and **Rush** the names in the frame. **Michael Schenker** is out of the **Scorpions** due to illness, and **Matthias Jabs** replaces him. **Don Airey** joins **Rainbow**. **John Mayall** returns to the UK. And **Desmond Child And Rouge** release their debut LP... wow!

1980
Gary Moore's **G-Force** join the **Whitesnake** tour. **Black Sabbath** add dates, but **Kiss** cancel their whole tour! **Judas Priest** release **'British Steel'**, the **Scorpions** have **'Animal Magnetism'**, **Saxon** have **'Wheels Of Steel'**, while **Iron Maiden** release their debut LP and set off on tour.

1981
Lee Kerslake and **Bob Daisley** quit **Ozzy Osbourne** (to toddle off to **Uriah Heep**), and are replaced by **Tommy Aldridge** and **Rudy Sarzo**.

1982
The Peterborough festival is called off as **UFO** have never heard of it, despite being advertised as playing, and the promoters turn out to be iffy... **Bernie Tormé** quits the **Ozzy Osbourne** band. **Cozy Powell** leaves the **Michael Schenker Group**. **Bryan Adams** says **'You Want It You Got It'**, while **Saxon** claim **'The Eagle Has Landed'** and **Prism** get **'Small Change'**.

1983
The **Yardbirds** reform with **Jeff Beck** for the Marquee's 30th birthday bash. On a sadder note, **Felix Pappalardi**, ex-**Mountain** bassist and **Cream** producer, is shot dead by his wife in New York. He was 41.

1984
The **W.A.S.P.** saga begins. Capitol are horrified by **'Animal (F**k Like A Beast')**, and refuse to release it. They do, however, return the tapes to the band, who are free to licence it out. Meanwhile, **Blackie**'s gory stunts on the cover of *Kerrang!* get it banned from the shelves of WH Smith! **Wrathchild** sign to HM Records, and **Hanoi Rocks** revel in **'All Those Wasted Years'**.

1985
Thor signs to Roadrunner (was he paid in hot water bottles?). **Raven 'Stay Hard'**, and **Exodus** release **'Bonded By Blood'**, acknowledged as a Thrash classic.

1986
Black Sabbath return to the UK with new singer, **Ray Gillen**, and now down to sole original **Tony Iommi** in the ranks.

1987
Ozzy Osbourne releases the **'Tribute'** live LP with **Randy Rhoads**. **Metallica** and **Anthrax** are added to the Donington bill. **IQ** tour to promote their new **'Nomzamo'** LP.

1988
The **Scorpions** release **'Savage Amusements'**, and those polite people **Smashed Gladys** indulge in a bit of **'Social Intercourse'**. Debuts from **Acid Reign** with **'Moshkinstein'**, and **Living Colour** with **'Vivid'**.

1989
Kreator's Astoria gig becomes a nightmare when the security run amok with mace gas and fists. **Steve Vai** quits **David Lee Roth** to join **Whitesnake**. **John Sykes** finally gets his **Blue Murder** project under way, as the album by the same name emerges.

BIRTHDAYS
Duane Eddy (twangin' guitarist) born Corning, New York April 26, 1938
Ace Frehley born April 27, 1951
Mark Kendall (Great White) born April 29, 1959
Marie Osmond born Salt Lake City, Utah May 1, 1958

W.A.S.P.'S BLACKIE Lawless: bestial bonanza

Pic Tony Mottram

SINGLEZ

ROMEO'S DAUGHTER: 'Heaven In The Backseat' (Jive)

No expense spared, no gimmick overlooked. The news is that RD have made the soundtrack of Freddie Krueger's latest softcore horror, 'A Nightmare On Elm Street 5: The Dream Child'. And to celebrate they've taken pizza face's glove and shoved it on the cover. I mean, *literally*.

The song, not to do the band any injustice, is probably the best thing on their debut album. Smooth, red stiletto sexual, sticky seat cover and very wet. Very good it is too. Must get me one of them black and red jumper-toting cuddly toys – the Leigh Matty variety that is.

SWEET ADDICTION: 'All I Wanted To Do' (Survival)

The last time I met Sweet Addiction was in a bar in Manchester. There was snow falling outside and their drummer, Gavin Johns, got so drunk that he toppled over his drum kit in rehearsal later that afternoon. A couple of months later and they've quite easily managed to ascend all those formative stories. Live, the presentation is impeccable, and on vinyl the message carries clean through. Rich vocals, pertinent and warm delivery, and an overall feeling that your brain's been transformed into a chunk of shattered crystal. There is hope...

STAGE DOLLS: 'Still In Love' (Polydor)

Who the hell decided this should get Next Single status? Anyway, I pushed it off the edge live, so I won't bother retreading old ground here. Suffice to say the album's A Bit Good, so go get that instead.

NUCLEAR VALDEZ: 'Summer' (Epic)

Inspired stuff set against a backdrop that is Cuba under Communist oppression. Sounds deadly dull? Put your preconceptions away and listen. Nuclear Valdez are the new sound machine from Miami. A combination of such fierce longing, commitment and zeal that the colour of their genius blinds me. Got me hook and line, I'm pleasantly sunk.

THE CROSS: 'Power To Love' (Parlophone)

You know like Queen went and got themselves castrated, musically and otherwise no doubt? Knew you'd remember. Well, Roger Taylor's the Cross seem to be heading much the same way. They once struck out with malice, now they're content to simply mimic John Farnham's 'The Voice'. Utterly repulsive nonsense. The album's called 'Mad: Bad: And

ROMEO'S DAUGHTER Leigh Matty: getting wet for Freddy!

Dangerous To Know'. Oh f**k me, I'm shaking.

BILLY IDOL: 'Cradle Of Love' (Chrysalis)

Getting hit off his bike has obviously caused Billy to slip into regression and convince himself that he's Marc Bolan. He's dead, Billy. Wake up and smell the earth.

BONFIRE: 'Who's Foolin' Who' (RCA/BMG)

Call me a girl *(More like a big girl's blouse – Singlez Ed)*, but this rather lush, weepy ballad is on the right side of magnificent. I have never considered Bonfire much more than a bunch of odd haircuts, and Lordy, I was, um, wrong.

THEE AMAZING COLOSSAL MEN: 'Superloveexperience' (Siren)

Off the cuff extravagance built on one big title and rock and pop sensibilities. Irish, apparently, and the pleasant stink of heritage sometimes comes creeping through. No worse for that though.

THE BEYOND: 'Manic Sound Panic EP' (Big Cat)

I once thought of the Beyond as kiddies jumping on the punk/funk/Thrash bandwagon. Then I saw them warm up a dreadfully dull Soundgarden audience, and opened up to the realisation that they had within them a sense of verve and originality to (almost) threaten the domination of the aforementioned Soundgarden. This EP goes someway towards that assault, though fails to quite capture the torrent of excitement. Bloody good all the same though.

Reviewed by Phil Wilding

YNGWIE MALMSTEEN

THE NEW SINGLE

MAKING LOVE

YNGWIE · MALMSTEEN ON TOUR IN APRIL

16	BRADFORD	ST GEORGES HALL
17	MANCHESTER	APOLLO
18	NEWCASTLE	CITY HALL
19	EDINBURGH	PLAYHOUSE
21	LONDON	HAMMERSMITH ODEON
22	NOTTINGHAM	ROYAL CENTRE
23	BIRMINGHAM	HUMMINGBIRD
24	CAMBRIDGE	CORN EXCHANGE
25	CARDIFF	ST. DAVIDS HALL
26	POOLE	ART CENTRE
28	BELFAST	KINGS HALL
29	DUBLIN	SFX

TAKEN FROM THE NEW ALBUM ECLIPSE

polydor

'ACT III', SCENE TWO, TAKE ANOTHER ONE

It's taken a year-and-a-half, mucho rewriting and more hard work than ever before... but STEFFAN CHIRAZI's DEATH ANGEL piece has finally made it into da pages of *Kerrang!* All of which makes the year-and-a-half the band themselves have just spent in double-secret limbo while they switched labels, changed management, wrote and re-wrote their new 'Act III' LP seem like a trip to the coffee machine...

"IT'S NOT something we can talk about. In the future I'd really like to bring things around to a cool finishing place, tie things off for once and for all, but we can't right now..."

Death Angel lead guitarist Rob Cavestany sighs when I ask him to explain the change of management/change of label/the one-and-a-half year gap that separates Death Angel's third album, 'Act III', from their second, 'Frolic Through The Park'.

Looking at the band sitting in front of me, people I have known for quite some time, I can see the whole thing has been very frustrating...

"It puts a lot of pressure on you for one thing," concedes Rob, "a lot of pressure all around, and lyrically you tend to write about things the way you feel. So consequently a lot of the new songs aren't 'happy' sorta songs because of the pressure we were under..."

Produced by Max Norman, 'Act III' has five great songs, three fairly good trax and two disjointed, idealistic and unfulfilling ideas. However, there can be no doubt that Death Angel have built on the highly successful new ideas implemented during 'Frolic...'.

And, finally, Death Angel are ready to agree that it was all a bit much for the young people that they are. After all, one can only take so much, especially when your peers are shooting pool or attending prom nights.

"That part is most certainly a f**kin' trip!" exclaims Rob. "You really notice it when you're hanging out with your friends and you notice that you're the only one who's having these heavy situations.

"One of your friends might have problems because they have to cram a test for their finals, and you're like, 'Dude, I've got some *serious* situations going down *heavy!*'. It's a little too fast, too much."

ANDY GALEON (drums): "The only outlet for all the frustrations was the music. All the time this was happening we were just f**king around for months with all these ideas over and over."

Was it a concern that Death Angel might overwrite?

"Yeah we did overwrite", agrees Andy, "and some of the strongest songs on the album are just spur-of-the-moment jams which makes those songs so meaningful."

"The album came together in so many different ways," Rob explains earnestly, "some were spur of the moment things, some were combinations, some were things we tried real hard to write and go at but we definitely put a lot of time into this album."

Not only was there a lot of time spent on the record, Death Angel couldn't discuss it with anyone. It must have made things real itchy.

"It was, you're trying to

DEATH ANGEL: "Now the LP and tour are ready to go, we feel proud that we managed to pull through the whole f**king thing..."

Pic Mark Leialoha

retain this thing and all you wanna do is talk about it," gushes Rob.

Andy: "Actually we weren't allowed to talk about so many *other* subjects that we just added the album to the list..."

Finally, Rob wraps it all up with a long sigh: "This time period has just been a really heavy one for us, a deep and stressful situation, but I think that now the album and tour are ready to go and positive things are coming together, I just feel so proud of us that we managed to pull through the whole f**king thing..."

"Whatever the combination of shit that went down, we're so glad it happened because in the end these final songs are so much what we wanted on the album, they just work! We needed that extra push" – ROB CAVESTANY

ONE OF the bigger rumours to emerge from the silence was that A&R man Tom Zutaut, of their new label Geffen, asked the band to go and write some more 'Geffen-ised' material?

"He did play the hardball game with us," admits Rob. "But whatever the combination of shit that went down, we're so glad it happened because in the end these final songs are so much what we wanted on the album, they just work! We needed that extra push."

"Some of the stuff was directionless," admits Andy, bluntly, "but we were saying to Tom, 'Well, whaddaya want from us?' He would tell us that he wasn't the writer, we were the songwriters and we should find more."

"We were getting all mad and shit," laughs Rob, "but looking back on that point in time, it's hard to explain but I can see what he meant, what he was getting at."

I was also interested to know just how much input Max Norman had. Was he simply a producer or a collaborator?

"He was a genius!" Rob states emphatically, "he was suggesting things to us in a cool way – not like, 'Man you ought to do this' but more like, 'Did you ever think of trying this maybe?' Or, 'I really liked that part now maybe try the other part'. That was one of the most beneficial things that happened to us."

I find myself asking just what someone like Max would say to a band like Death Angel. After all, Thrash is not a realm in which Max is known for working.

"I think he was even surprised," laughs Andy.

"He made us break it down," says Rob, "he came to pre-production in San Francisco where he hung out in the studio every day at practice, we'd go song by song, part by part, right down to the drums and bass. We just totally dissected the songs and by the time we went in to record, we knew every single thing that was going to happen, we were right on top of it."

ABOUT THE lyrics, Andy merely comments, "all the songs are ambiguous". But bearing in mind the hassles they've been through, some of the titles seem more self-explanatory: 'Stagnant', 'A Seemingly Endless Time'...

But just in case you thought it was all gloomy, there's 'EX-TC' and 'Room With A View' – an intriguing ballad.

Rob: "At first when I wrote this song it wasn't really meant to be on the album, I was just trippin' around with ideas at home, and this one flowed really good so we brought it out and really like it. Those can be the best songs because there's no pressure in writing them.

"Basically, the song is about a blind person and how he has to deal with various obstacles... we seem to write a lot about obstacles!"

Death Angel are about to embark upon a European tour, so I ask if there will be any special production. I get a typically cheeky-bastard response from Andy.

"Yes, certainly! Check it out, my drum kit will be on a drum riser right in the middle! And Mark's mike-stand will be right in front of my drum-riser, plus we'll have this black cloth with our logo on it, hanging right behind us..."

Can't wait, eh?

StageDolls

polydor

STILL IN LOVE

The New Single

TAKEN FROM THE DEBUT ALBUM 'STAGE DOLLS'

7" 12" AND CASSETTE SINGLE
NOW AVAILABLE ON 7" LIMITED EDITION
NUMBERED GATEFOLD SLEEVE

KOMMUNIKATION

KERRACKIN' KONTAKTZ

THE FOURTH edition of *Kerrang! Kontaktz* was great. Full marks go out to you at *Kerrang!* and all the readers, for making it as good as ever.

Apart from all the pen pals the thing that I liked best was the readerkillers. My vote's on Carla from Halstead, Essex. That girl's even better looking than Pandora Peroxide (well almost). Well roll on 1991. I can't wait for the next edition of *Kerrang! Kontaktz.* **Peter (Blackie) Syme, Alloa.**

PAT ANSWERS

GET READY for the event of the year! Donington? Ho! Ho! You jest! Puttin' it straight, he's gonna get some heat on the street! He's gonna be rockin'! He's gonna be puttin' some life in London! As well as the rest of the UK! Ladeeez and Genteelmen! Here he is to kick your ass... Mr Pat Travers!

Who's he, I hear the under 20 brigade say?! Who's he? I'll tell you who! He's the man who virtually single handedly kept the punk rock flame alive in the late '70s early '80s. The man who influenced a new generation of rockers!

Recently we heard some live tapes from the States, and believe me he's still got the power that blew every one away at the Reading Festival in 1980!

Kerrang! will you please give this man an interview. **Lee Burrows, Watford.**

HOTTEN BLUES

WHY DO you let Jon Hotten anywhere near Gary Moore's albums? The man obviously wouldn't recognize true blues talent if it jumped up and kicked him in the teeth – and I wish I could do just that! **Jill Pickles, Merseyside.**

ENUFF Z'NUFF FROM ZELL

IT'S NOT often that I have to disagree so strongly with a review, but Ray Zell's appalling treatment of Enuff Z'Nuff (ish 283) sent anger through my veins. After cooling down, I drove the 100 miles to Birmingham to see the colourful ones. The gig was the most entertaining I have seen for a long while. Forget any flashy stage theatrics, just give us 'high flying' rock 'n' roll. The songs were delivered energetically and with a crowd loving attitude which was definitely not 'boring'. Chip Z'Nuff played to and with the crowd using his wonderful stage enthusiasm while Vikki Foxx whacked the hell out of the skins from every position bar standing on his head. Donnie's vocals were perfect, real rock 'n' roll, while Derek played a cool six-string with no holds barred.

When the show closed with calls for more, and amazing renditions of 'Prudence' and 'Revolution', who could ask for more? Well, this girl definitely wants more.

I hope this sets the record straight, and all those who were misled by Ray Zell's (never liked your name either) prejudiced review will give Enuff Z'Nuff the chance they deserve. **Jenny, Huntingdon.**

SAINT ZELL

RAY ZELL is God! Or should at least be given the title of Patron Saint To Talented Unsigned British Bands.

In recent months he brought the Red Dogs to the public's, and hopefully the record companies' attention. I went to see them after reading his enthusiastic review – they were brilliant!

Now he's given us a long overdue Kill City Dragons interview. Brit rock rules! **Julie, Southend-On-Sea.**

NA MORE 'NA'

TO PUT an end to the worrying question of "Where did 'na' originate from?" I have the answer. No, really! The elderly and infirm amongst us may remember Cozy Powell, drummer with Rainbow for, uh, a whole Saturday afternoon. No longer under the (cough!) excellent guiding care of Ritchie, Mr Powell was let loose to record the truly abysmal single, 'Na, Na, Na'. Lyrically weak in places, the song is only saved by the uplifting chorus which goes something like this –

'Na na-na na na-na na-na na na,
Na na-na-na na-na na-na na...'

Where are you going? I haven't finished yet... **Elizabeth Kerouac, Blackpool.**

NUTTY NETWORK

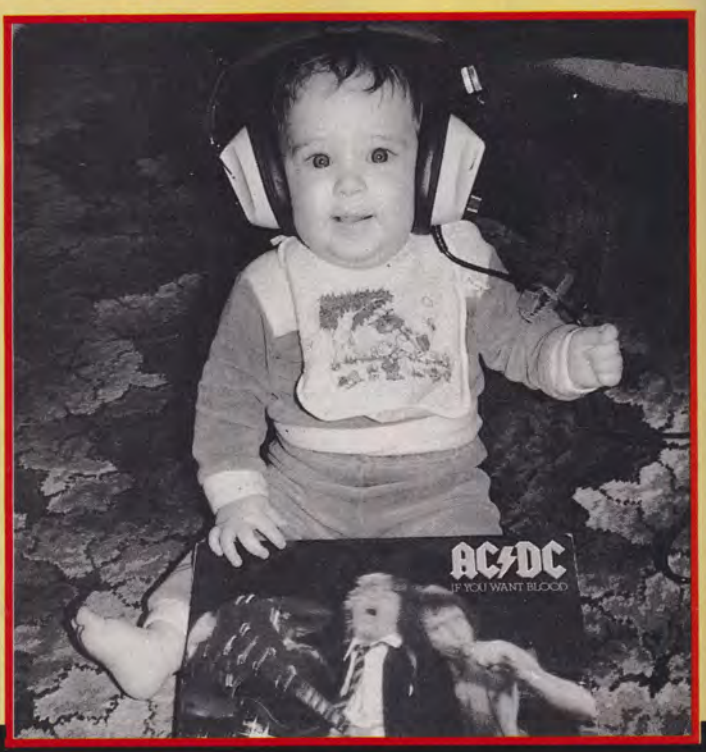
I AM a pissed off fan of Dumpy's Rusty Nuts. This is because as long as I've known of them they have always been called DRN, yet some arsehole in your mag keeps putting DRN for Dan Reed Network as well as Dumpy's Rusty Nuts, which can be very confusing when it comes to dates for tours and gigs etc.

DRN is the correct abbreviation for Dumpy but *not* for Dan Reed Network, so could you please inform the prat of his mistake.

It's also about time we saw more of the Great Dumpy in this mag. **One pissed off Nutter from Newhall.**

KING'S HANDSOME

CONGRATULATIONS TO King's X at the Network, Edinburgh for the most amazing concert I have ever witnessed in my 21 years on this earth. As a long-time fan of both their albums I was expecting great things, but they surpassed all expectations with an unbelievable two-hour set. No-one can even come close to them – whether in a technical, lyrical or performance sense, and it was great to see a band who seemed genuinely interested in the crowd (and didn't feel they had to shout the 'F' word every 10 seconds – unlike that terminally brain-damaged singer of Skid Row – 'Pleb Bath'). Anyway, please come back soon – I'm feeling deprived already.



AND THE CRADLE WILL ROCK

THOUGHT YOU may like to see this picture of my son Craig. It was taken when he was 12 months old, and he was already enjoying the delights of AC/DC and Queen.

He's now five years old and always manages to get first look at Kerrang! *every week. Craig and his younger brother Kyle like listening to Ozzy, Bon Jovi, Alice Cooper and the Scorpions.*

I wonder how many other readers are making sure that Heavy Metal continues into the next generation. ***Steve Turton, West Midlands.***

START 'EM young that's my motto. This is my three year old niece, and I'm her failed rocker uncle! ***Is, Southsea.***

Spit it out to Kerrang!, Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

PS Why were there only 10 other women in the audience? Come on girls! The more that go and see great groups like King's X, the less hassle we'll get from creepy backstage employees enquiring if we are 'real groupies' (you know what I mean). **From a friend of a friend who wants to have Mr Pinnick's children.**

ROUGH GUIDE TO ROCKIN' RADIO

I'VE BEEN reading the mighty *Kerrang!* for well over two years now. It's simply the best, but there is one thing that would make it even better.

How about following the success of your gig guide with a radio guide, listing the times and contents of the rock shows nationwide. What do other readers think? **Beth Taylor, London.**

WILD ABOUT WILDING

READING PHIL Wilding's review of 'Eclipse' by Yngwie Malmsteen, in which he says, 'Of course I came into this with an open mind', it strikes me that it was more like a *narrow* mind. Is there an unofficial Yngwie Malmsteen hate campaign in progress at *Kerrang!* ? How can you justify slagging him off, then printing his name on the cover to sell your mag?

Wilding says, '...the stench is killing me'. We can only hope it will. **Miles B Davies, South Glamorgan.**

HEART TRANSPLANT

CAN YOU explain to me why *Kerrang!* keeps featuring groups like Heart? They are nothing more than a shitty pop group pretending to be rockers, and are a complete waste of space in your sacred pages!

For God's sake (and mine) review some real rock, like Cinderella, It Bites and the Cult, and get those bullshit lipstick sisters out of the picture! **Munro, Bristol.**

SAXON HAMMER BACK

I'D JUST like to say many thanks to Saxon for a truly great gig at London's Hammersmith Odeon on April 12.

I've seen them six times before, and they were all great gigs, but this show was the best yet. What more can I say except it's great to have you back lads, and a big FOAD to anyone who says otherwise, including that prat Chris Watts. **Kev Foster, Cumbria.**

SWEET: they're back – but are they bad?

Pic SKR

BROKEN BARTON?

WHO THE hell does Geoff Barton think he is? I've just read his review of Sweet's 'Ballroom Blitz' video, which in my view is well put together, giving a good cross section of the band's music.

'Hideous parodies of their former selves?' OK, so maybe Geoff Barton looks exactly the same as he did 15 years or so ago, but I very much doubt it! Brian Connolly 'a broken man'? Lay off or you'll be the broken man, buddy! **Lady Starlight, Scarborough.**

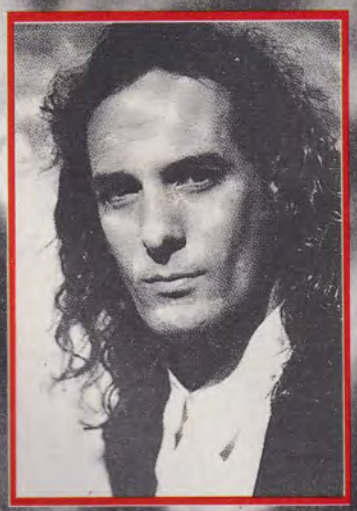
SWEET DREAMS

JUST THOUGHT you might like to know that the original Sweet have reformed! They've already written some new material and are going into the studio anytime now.

The Sweet were one of the finest bands of the '70s. They last played about 12 years ago, and yes, they have aged, but contrary to popular opinion they've worn quite well! If Brian Connolly can re-capture his superb voice, their re-emergence will be a fantastic event! **David Folgate, Surrey.**

michael bolton

How Can We Be Lovers



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ANY KWESTIONS?

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

HEDGING HIS BETS

I HAVE in my hands a plea from **Dave Hodson** of Tottenham (as someone said to me the other day, "Didn't they have a football team once?" – I support Leyton Orient meself. Let's face it, someone has to!) who's got hooked on his son's soundtrack album to the **'Transformers'** movie. So he really wants to know all I can find out about **Lion**, **Stan Bush** and **Spectre General**, who appear on the album.

Well, I can find out nothing about **Spectre General**, who appear to have recorded nothing except the movie trax – this can't be right can it? Any US Metal heads out there able to help?

As for **Lion** (not the Los Angeles mob led by ex-**Tytan** man **Kal Swan**), they recorded one LP for A&M in 1980, called **'Running All Night'** and featuring **Gary Farr** on vocals, **Steve Webb** and **Robin LeMesurier** on guitars, **John Sinclair** on keys, **Eric Dillon** on drums and **Steve Humphreys** on bass. Sinclair (once in the **Heavy Metal Kids**) joined **Uriah Heep** and LeMesurier (son of **John LeMesurier** and **Hattie Jacques**, film fans) joined **Rod Stewart**'s band. That's about it for them.

Stan Bush I uncovered a little more about. He cut an eponymous album for Columbia in 1983, and re-appeared on Polydor/Scotti Brothers in '87/'88 (depending where I looked) with an album called **'Stan Bush And Barrage'**.

He also cut an LP in '79 for Elektra when he was part of an AOR band called **Boulder**. The LP was also, with stunning wit and insight, called **'Boulder'**.

METALLIC MOVIEDRONE

STILL ON the subject of films, **Barry Mills** of Alton has asked if the movie **'Heavy Metal'** is available on video. Someone asked this question last Summer and **Heathcliffe** (still about, cat fans) found out that it hadn't been released. Well, according to Columbia pictures it still hasn't, yet I read a review of it in the *Daily Mirror* a few months back. I know it's out in the US, and some places have imported and transferred it to VHS format. It might be difficult, but you should be able to get hold of it.

And **Sharon Oag** of Caithness loved the movie **'Over The Edge'** with **Matt Dillon**, which was on over Christmas. But what she loved most about it was the soundtrack, with **Cheap Trick**, **Van Halen**, **Jimi Hendrix** and the **Ramones**. Was there an album?

Not in the UK there wasn't, but it's highly likely that a US version emerged. It might be hard to track down now, but there are shops that specialise in soundtracks and show music – they'd probably have copies somewhere. Get mags like *The Stage, Record Collector* or *Spiral Scratch* to find them all – but the best mail order for shows and soundtracks is **Stage Sounds, 7 Westminster Close, Lodge Moor, Sheffield, S10 4FR**. Write with an SAE to them first.

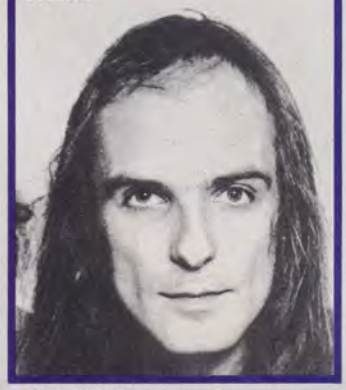
TAKE IT TO THE MAX

ANOTHER PERSON who needs to buy *Record Collector* and *Spiral Scratch* is **Nigel Farthing** of Sheffield, who's a **Saga** fan and is having trouble getting their new album, on import only (for shame, why hasn't a UK label licensed it?!). I really would recommend anyone having trouble with imports getting these magazines, as the dealers who advertise sell more than old records – indeed, many of them sell only new stuff. They really are a must for any record buyer with a serious interest in a particular group.

Anyway, enough of lecturing, young Nigel. I hate to tell you this, mate, but I couldn't find out any information about Saga tour dates or videos. Sorry.

However, I can tell you a bit about **Max Webster**. You see, Nigel's got a couple of albums of theirs he loves, and wants to get hold of their entire output.

KIM MITCHELL: from Max Webster axe man to solo sizzler



Max Webster were Canadians and they didn't have anyone called Max in them! But they did have a psychologist/lyricist called **Pye Dubois**. The actual playing members of the band were: **Kim Mitchell** on guitar and vocals, **Dave Myles** on bass, **Gerry McCracken** on drums and **Terry Watkinson** on keys.

They cut their first LP for Canadian label Anthem in '75, and it was eponymous. They signed to Mercury in the US, and stayed with Anthem in Canada for **'High Class In Borrowed Shoes'** in '76. Mercury then put out **'Hangover'** in '77. Now, I think this is an original, but one source claims it as a compilation released as they went to another label.

They then signed to Capitol, and cut **'Mutiny Up My Sleeve'** in '78, by which time they were getting a UK release. Next came **'A Million Vacations'** and **'Live Magnetic Air'**, then it was back to Mercury for **'Universal Juveniles'** in '80. At which point the band split – sadly, cos they were rather good in their eccentric way.

Kim Mitchell cut the following solo LPs: **'Kim Mitchell'** in '82, **'Akimbo Alogo'** in '85, **'Shakin' Like A Human Being'** in '87 and **'Rockland'** in '89.

INTO THE GROOVE

A FEW short items to end on. First we return to the subject of **Feline Groove**... **Martin** and **Sarah** have both given me addresses for them – different ones! However, Sarah seems to be more up to date. They now have two demos available, and T-shirts! Write to **48 Denmark Street, Bedford, MK40 3TQ**.

Martin had a bit of a complaint, actually, as FG cashed his cheque but never sent him a demo – an explanation is in order, lads!

ELOY THERE!

ONTO **ELOY** – apparently there was a Germany only LP that I missed out in my recent listing. Called **'Colours'**, it came before **'Planets'**, and I'm told that some tracks from it were put on the UK issue of **'Time To Turn'** – does this means there were some left off that album that were included on the German release, I wonder?

DOG-GONE

FINALLY **PAVLOV'S Dog**. **Conny** told me that he/she heard a rumour that **David Surkamp**, the Dogs singer, died a few years back. No-one I spoke to knew about this – anyone out there know anything?

Now, concerning the third album by Pavlov's Dog – there was one, and there seem to be several versions of it. Called **'St Louis Hounds'**, I'm given to understand that it was recorded in '77, but not issued for several years. Then it came out in a private pressing of 500, and has also been reissued in a similar number since. No-one could give label details, or tell if the reissue was a bootleg – but apparently you can find it still – although it'll set you back a bit.

Highly recommended are **Hi-Fi**, David Surkamp's next band, who cut a mini-LP, **'Hi-Fi Demonstration Record'**, released in the UK by Butt in 1981, and the full-length **'Moods For Mallards'** released on Shanghai in '83. Not being a Dog-fan I'd never heard of this band – but I'm told it also features **Ian Matthews**.

ROBERT PLANT

HURTING KIND
(I've Got My Eyes On You)

THE NEW SINGLE

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FAITH NO MORE are back in Britain once again so here's a STEFFAN CHIRAZI feature. Ho-hum. But listen up, suckers! Are you tired of lifeless, bloodless interviews? Fed up with tales of studios and producers, record company and management politics? Do you thirst for tales of organised crime, government corruption and mass murderers? Thought so... Pull up a chair then and make yourself comfortable because FNM bassman BILL GOULD has put on his best Max Bygraves voice to say...

I WANNA TELL YOU A STORY

AS I WATCH Faith No More's sell-out show at LA's Palace, the thought sort of flows into my mind and stops there for the rest of the night. The baby is no longer, the youngster doesn't pee its nappies anymore. Faith No More are an improper adult.

BILL GOULD: the bassman with murder in his eyes...

From a being band that no one wanted to know, FNM have grown into one of the biggest in Britain and Europe – and a band that are finally turning the more ignorant in their native America onto the Real Thing.

Tonight's Palace show is the best this band has played since Mike Patton joined the ranks. Playing athletic, crunchy, wide, mobile music on springs, Faith No More take the crowd through the real world with superb pace and order, the whole show climaxing gloriously in 'Epic'.

The LA crowd actually seem to have it all upstairs for once, choosing to focus on their own instinctive reactions instead of their buddies. The result is a Palace heaving and wobbling like some giant amoeba... although amoebae don't stagedive to the best of my knowledge.

All this off the back of two ferocious, sweaty and triumphant hometown San Franciscan affairs at the Stone and the Omni, where floorboards and PA's found it tough to take the intense immense strain and I found it hard to peel the sopped shirt off my drowning back.

Each cog of Faith No More is currently operating at its peak: Patton is nothing short of amazing, Mike 'Puffster' Bordin simply one of the best drummers you'll see, Roddy Bottum continues to be the fastest developing member in terms of overall presence and his willingness to take some stage spotlight, and amidst all the fuss is the one member who has probably changed the least – Jim 'Shirt' Martin. Even if he shaved his head (or just cut if off) he'd still be the same.

THEN THERE'S Bill Gould: more buried than ever in his basswork. Just before the Palace show I sit down with him to talk.

A founder-member of the band, it strikes me that despite my lengthy documentation of Faith No More, Gould is one pocket I was always either too scared or too wary to delve into. As nice a fellow as Bill is, he is a constant threat to security.

Gould was the child with the nice smile who spat in the headmaster's tea, the child who wondered what would happen with certain chemical combinations in the school laboratory. And Bill Gould reads.

His mind is constantly lubricated by the exact thought that "they" don't want you to have.

"I like to read a lot actually, that's correct, and my main obsession right now is with organised crime, arms trading and drug smuggling. I've read several books on these topics, one by James Mills called 'The Underground Empire' which is the best of the lot. There's another called 'The Cocaine Wars' which is just fair and there's this new one called... Jesus Christ I can't remember the title now..." (Gould looks genuinely pained) "...but anyway it's about the Triads in Hong Kong, and it talks about getting into heroin, smuggling techniques, bribery at a government level.

"Also there's a book called 'Manhunt' which I'm really into, it's about an ex-CIA guy who sold stuff to the Libyans. Those kinda books really get me off."

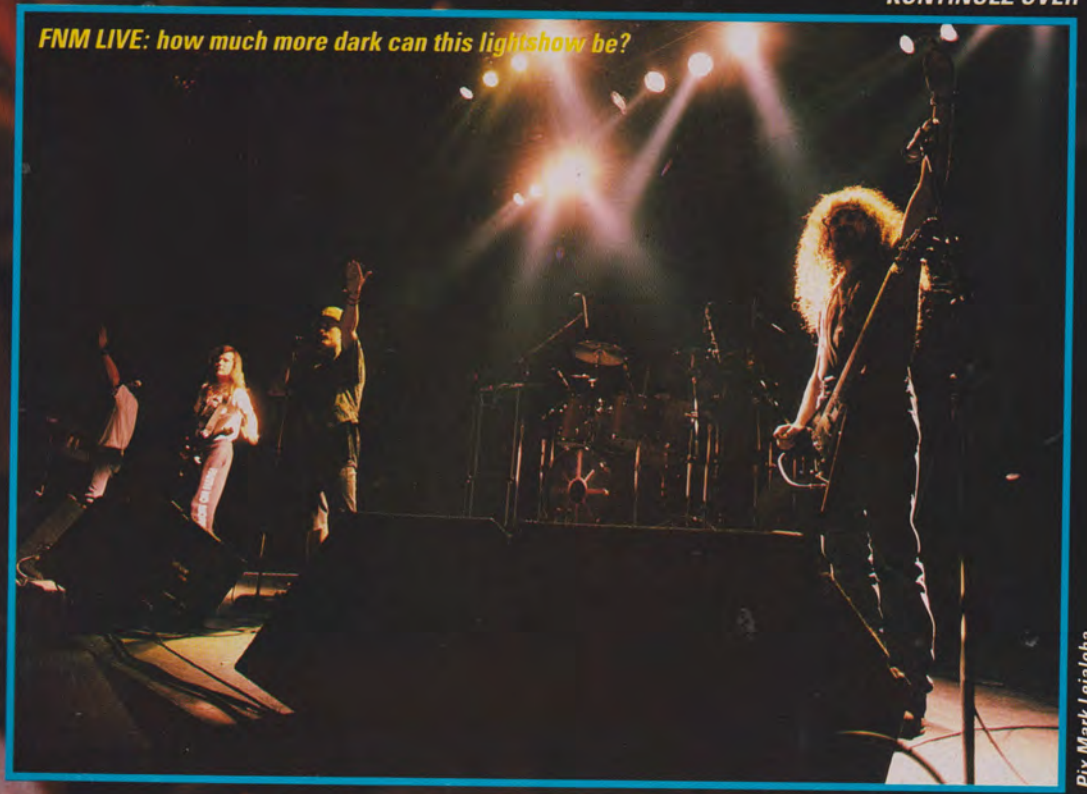
Is it the evils in organised government that make this stuff so appealing?

"I'm just fascinated by it, and in case music doesn't work out then I'd like to feel that I know something about the apparatus of the business world... the musicians career can be very short-lived."

WHAT HAS viewing that business world made Gould think about the music biz?

"It's very interesting because before we had a deal the record companies were just some kind of monolith, this unattainable, unapproachable mega-machine.

KONTINUEZ OVER



FNM LIVE: how much more dark can this lightshow be?

Pix Mark Leialoha

STORY

FROM PREVIOUZ PAGE

"But then I read books about CIA/Government bribery and I realise that record company people are small fish who could end up in suitcases. Even the president of Warner Bros could end up in the trunk of a car at anytime... which I of course would *never* want to wish upon anyone, but you realise that these things could happen."

Could it ever happen to you Bill?

"I'm not worth anything to anybody so I'm not worried about it personally. Generally, I don't think anyone in the record industry is worth it because the money that the industry generates is just small change to even a single Colombian gold-carrying coke dealing outfit."

I remind Bill that Faith No More seem to be worth something to the people of Britain right now, with 'From Out Of Nowhere' at Number 30 and rising (?), a slot on 'Top Of The Pops', Hammersmith Odeon sell-outs.

"Yeah, true, but that's all based much more on a communicative and cultural basis. It has nothing to do with money or power or that side of things, and let's be serious, if I wanted to make money and be on that side I'd be smuggling cocaine because that's where the big money seems to be at."

Gould elaborates further the money game.

"Pornography isn't as hot as it used to be, but maybe gay pornography because many homosexuals have been buying gay pornography due to the whole AIDS situation. Although having said that, many heterosexuals too would rather sit in their house and wank off than risk disease, the country as a whole is turning to pornography much more."

DESPITE ALL attempts by Thatcher, the differences between Britain and America remain numerous. For a start, Faith No More are huge in Britain. What are the differences through Gould's eyes, and why?

"I think it's down to three things. One is that the British audience takes less bullshit in their music. Case in point is the first time we played there: they'd play Slayer before the show and kids would be jumping around and getting into it. You'd just never see that in the US with a band that's so heavy and unconventional, not with masses of people anyway, so in Britain there's a more open frame of mind.

"Second, the business is just different in Britain and the third is communications where you can have magazines that come out once a week going all over the country.

"In the USA the only one that even comes out every two weeks is *Rolling Stone* and by the time you're in *Rolling Stone* you've already hit the masses, so in Britain that communication means a lot.

"Then *Rolling Stone* isn't so much a magazine as a symbol which represents what is doing well and is telling you this is it.

"A magazine like *Kerrang!* might do a feature on an unsigned band that nobody's heard of but because of that story they will and people will check 'em out. Maybe they suck, but maybe they don't..."

"(FNM's success) has nothing to do with money or power or that side of things, and let's be serious, if I wanted to make money and be on that side I'd be smuggling cocaine because that's where the big money seems to be at" – BILL GOULD

WHAT ABOUT the cultural differences?

"Well, I must say I think British people seem very hung-up on sex," he starts in earnest, "they're fascinated by it, seem to tolerate it in softcore yet totally reject it in hardcore formats. Americans are totally the opposite.

"If the supervisor of a council is having an affair with another member's wife, it's not much, unless he's running for president. You just don't get front page coverage in the

FAITH NO MORE (from left): Roddy Bottum, Jim Martin, Mike Patton, Bill Gould, Mike Bordin

Pic Mark Leialoha

US simply because you are a city council member who had an affair that included getting whipped and chained! But then there's no denying that when it comes to good ol' white trash, America leads the way, they really like to cook it up."

I wonder if the deep traditional British religious foundations have a bearing on these differences through Gould's eyes?

"I don't think so actually, because I feel the heavy protestant ethic is deeper in America because all the extremists and psychopaths got out of Britain and came here!"

Why is it then, that a country so sexually repressed can find the extra energy American audiences lack?

"I'm really not sure," concedes Bill before voicing a theory.

"It might have something to do with releasing built-up frustrations and being able to just let them go at one time.

"Americans have many more opportunities to relieve stress especially through stress-relieving toys such as Nintendo games and consumer items that are only just available in Britain now. In the US these things have been around for quite a while so people are maybe less stressed? I dunno, who can be sure?"

WE DECIDE to move on to musical matters, *(Shame, I liked that bit about whips and chains – Ed.)* and the fact that many FNM songs these days boast a newer, brighter arrangement. Does this come from playing too much and getting bored, or just becoming better musicians?

"It has much more to do with our improving abilities as musicians. You don't get bored playing the same songs because basically the physical set becomes a challenge. It's like meditation, you sink into it and the whole thing just gets better the more you do it."

But what actually brings the thought into your head to rearrange something?

"I dunno," concedes Gould, "that's a good question. With 'Chinese Arithmetic' for example, we tried something that seemed like fun and it worked out.

"If the show's going real good we sometimes just try things out and make stuff up on our own. There are certain nights where you know it's gonna work because everybody's 'on'. It just sorta mutates out of situations."

"We just do our own thing. If we were one of those bands that worried about what companies and people thought, we wouldn't have fired Chuck would we? But we aren't like that" – BILL GOULD

When Gould adds his touch to tunes, are they the result of his personal fascinations?

"Only in as much as reading's great for focusing in and keeping interest on whatever's being done. So when I write stuff sure, my mind's more able to focus but I don't think about coke dealers while I write bass lines! However, the intensity of being so interested in something reflects onto other things.

"It's like an exercise."

HOW MUCH thought and pressure is there going into Faith No More right now as a result of the rapidly rising profile? Is writing a new album a weight?

"Every once in a while I suppose," sighs Gould, "but when we kicked out Chuck..." (Moseley, former FNM singer) "...we hadn't written one new song for this record, we had no idea what we were gonna do, we'd toured the last album for two years and I personally thought we were all used up and dried out.

"But then when you get off this touring thing, you look at the music in a different frame of mind and you can put your time into songwriting and it happens just fine. Having a record company that's pledging full support and what have you isn't pressure, it's confidence, it feels good.

"Anyway, that sort of pressure is something this band's never really taken to heart, because we just do our own thing. If we were one of those bands that worried about what companies and people thought, we wouldn't have fired Chuck would we? But we aren't like that."

I SUDDENLY remember Bill's interest in mass murderers and note that he hasn't mentioned this so far.

"I'm very interested in murderers, but I'm more interested in organised crime. The murderer is fascinating because he's irrational but there's really no monetary value is becoming a mass murderer and many of them don't have much money – so there's very little chance of elaborate means of escape through political channels.

"I'm much more interested in guys like this dealer in Mexico known as 'Cochi-Loco' which means 'crazy pig'. This guy has millions of dollars and is a mass murderer too.

"Once he got a guy, cut him up little by little so he wouldn't die too fast and fed pieces of his fat to this pack of dogs to show he was slowly killing the guy whilst he was alive. Cochi-Loco is still alive and has not been arrested. Those type of murders fascinate me more..."

You have to wonder just what a chap like William Gould could possibly be scared by. Body fat maybe?

"Ummm... I'm not sure. Maybe the only thing is that somebody in the band will f**k up and not do their job properly, I mean that's the thing that scares me, but I feel that problem's largely been alleviated.

"We're signed up for a long time. It's like there's a limited amount of oxygen and you're in a small tank, and if everybody watches their breath, breathes lightly and co-operates, then everybody will be fine and you can open up the tank and walk out: like an experiment. But if somebody panics, it'll take everybody's oxygen away from them..."

Bill Gould, murderous flickering eye and all, will be on the next edition of 'Jackanory'...

MIKE PATTON watches with stunned amusement as 'Big Sick Ugly' Jim makes the quantum leap into hyperspace

Pic Mark Leialoha

REKORDZ

WARP DRIVE
'Gimme Gimme'
(Music For Nations MFN 99)
KKKKK

JUST WHEN I was beginning to wonder if this album would ever see the light of day, Music For Nations, upon hearing the huge buzz that's growing on this band with links to Rick Medlocke and Blackfoot (who they share management with), have stepped in and given it a release. Yaay!

Warp Drive are a fantastic four-piece led by the multi-talented Mark Woerpal (vocals/guitar/keyboards/bass) from Wisconsin, who may well have produced *the* melodic rock album of the year. (Well, technically this isn't quite true as it was actually 'released' in the US on an indie label in 1989.)

The album is chock-a-block with catchy songs that prove irresistible to sing along with or bash out a few powerchords on the trusty air guitar.

The first few seconds of opener 'Bang The Drum' could almost be Love/Hate, then it progresses into a mid-tempo crowd pleaser in the Bon Jovi vein, a rock anthem featuring a wonderful keyboard/guitar duel. Woerpal's vocals are rough 'n' rich, like Jon Bon Jovi mixed with Toby Jepson.

Second track 'Moments Away' is more of the classy, melodic Van Halen ilk, and drummer Mark McConnel (a fleeting member of both Madam X and Axe in the past) really does bang the drum(s) here.

'I4U' is a brilliant power ballad that you'll swear you've heard before as it builds and builds until Warp Drive go way over the top with emotion, then, in the blink of an eye, they steam into 'Crying Girl' – very David Lee Roth. Killer Sheehan-style bass work by Carl Kaylon and guitar courtesy of Woerpal and Stevie Ray Drager that would even make Vai jealous is the name of the game here. It's a real up-and-at-'em rocker that, upon orgasm, segues into the awesome 'Words', a song that sends a shiver down my spine every time I listen to it.

The quality of performance and songwriting remains high on Side Two. 'Eyes On You' towers over the listener like the Empire State Building, while 'Take Me Now' adds further to the rumour that both Woerpal and Drager are quite brilliant axemen. They ply their wares too on the keyboard and drum frenzy that is 'Rock 'N The Boat' and Enuff Z'Nuff-sounding 'Stay On Stay On'.

Rounding off the LP with another power packed, emotive performance titled 'Making Time Stand Still' it's clear to see that Warp Drive deserve to be bloody huge!

French label Link (who first picked up on this band) should be commended for doing a first class A&R job, but with the immense talent and potential they possess, Warp Drive need the big push of a major label behind them.

As consummate an album as Bon Jovi will never make.

DAVE REYNOLD

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

Gimme all your rockin' (all your rollin' too)

WARPDRIVE: deserve to be bloody huge!

THE TAIL GATORS
'Hide Your Eyes'
(Restless LS 9396 1)

K K

TRYING TO persuade the Tail Gators to expand their style would be a task akin to goading your local, grey-haired busker into attempting Repulsion covers. I needn't tell you what a toughie *that* is.

Last we heard of the Gators, they were yelling 'OK – Let's Go!' at us. I went with 'em that time round, but in 1990 something's wrong. They just sound too leisurely when 'Hide Your Eyes' is spinning.

Indeed, their presence in *K!* is less justifiable than before, owing to the highly adept Don Leady toning his six-stringer down somewhat.

How they manage to carry on is beyond me – there are 13 songs here! 'Rockin' In The 1990s' is particularly hard to swallow, seeing as this band's heart is clearly anchored to a time zone 35 or so years back.

There's definitely a place for the Gators' cheery brand of swamp-dwelling rock 'n' roll, but that place should be occupied by one of their earlier efforts.

JASON ARNOPP

SHANGHAI
'Take Another Bite'
(Exclusive 5535 import)

K K K

SHANGHAI, FROM America's east coast, shouldn't be confused with Amanda Blue's pop-rock outfit who released an album a good few years ago, because this quartet are rockin' to a different beat entirely.

They're not Glam, but they're the sort of band that appeals to a Glam crowd. They revel in laddish, sexist poetry and have a record cover that looks remarkably like a recent Great White tour laminate boasting, as it does, a fine female derrière clothed in the skimpiest of panties with their owner's right hand holding a pair of Toytown handcuffs.

Rather silly, like some of Shanghai's lyrics: *'My baby likes it big and sleazy'*, for instance, taken from a big and sleazy song called, well, 'Big And Sleazy' of course.

Shanghai's music is somewhat predictable too, but I quite like the production angle (supplied by James Christian – surely not the House Of Lords singer? – with engineering courtesy of no less a person than AOR hero Jeff Cannata!) that gives bite to the tracks – four in all with the programme repeated on the flipside.

Shanghai's sound is a bit like Skid Row and Lion, probably because vocalist Jade reminds me of both Seb Bach and Kal Swan, 'Push It In' winning the honours as best song of the bunch.

Clichéd (terribly), but fun with it.

DAVE REYNOLDS

Good golly...it's Molly!

CHROME MOLLY: Midlands slappers strike back!

CHROME MOLLY
'Slaphead'
(Music For Nations MFN 98)

K K K K

CHROME MOLLY, almost forgotten *Kerrang!* cover stars from 'oop north', have a lot to prove and precious little to lose. Although fire demons onstage, their previous trio of albums – 'You Can't Have It All', 'Stick It Out' and 'Angst' – have promised much but delivered little, and 1990 very much finds Molly in the gutter looking up.

Yet if Chrome Molly are ever going to recreate the energy of their live performances in the stifling confines of a studio then 'Slaphead', their first album for new label Music For Nations, is the closest yet.

'Slaphead', somewhat surprisingly, is a thoroughly modern record. Chrome Molly, now shorn of second guitarist Andy Barrott, have evidently soaked up a lot of new influences 'twixt 'Angst' and this record, and nowhere is this more evident than on standout cut 'Red Hot Rad Rock'.

Yeah, okay, so the title's kinda dumb, but that never hurt Bon Jovi. Or Mötley Crüe. 'Red Hot Rad Rock' is the dancefloor smash no one outside the good ol' US of A has yet managed to produce. The cool funk middle section is pure Fishbone, the brash aggression smacks of Faith No More and the whole shebang wickedly cocks a leg at the Red Hot Chili Peppers. Chrome Molly may be desperate but they can still turn on the style.

Elsewhere Molly's newly expanded horizons cut clear through 'Gimme That Line Again' (kinda Faith No More meets Slade) and 'Loosen Up', which utilizes both a piano and a beautiful sax yet loses none of its inherent Metal-ness for it.

But fear not, Molly lovers of yore, cos 'Out Of Our Minds' and 'Shotgun' still find the quartet the brazen cocksure brats they always were.

Side Two admittedly doesn't quite meet the exacting standards set by its predecessor but it is where Chrome Molly discover their social conscience. Right to left we've got 'Suffer The Children', 'Asinine Nation' (wherein Molly go all ecological on us), 'Pray With Me' (about the evils of TV evangelism), 'Caught With The Bottle Again' (a gritty tale of one man's battle against alcoholism) and 'Now'. The latter is Molly at their most surprising, the trad solo replaced by a no-holds-barred soliloquy highlighting the obscenity of abject poverty in Rome whilst the nearby Catholic Church slowly suffocates itself with money.

'Slaphead' is a fine balance of fun with thought, Metal with funk, old with new. And it's easily Chrome Molly's most complete album to date.

If they were American they'd be on the cover....

PAUL MILLER

VARIOUS
'The Pathological Compilation'
(Pathological PATH 1)

K

THEORY ONE: Ali-Bonk hates me and gave this album to review because she knew I would have to listen to it.

Theory two: Ali-Bonk thinks I'm mentally disturbed.

Theory three: she did exactly the same as me, looked at the band names on the cover and filed it under 'Thrash', then passed it on knowing that I like that sort of thing.

Obviously I'd like to go for number three, but whatever the truth this is definitely no normal compilation, and it's hardly what you'd call 'Thrash'.

For a start, only the Stretch Heads' brilliantly titled 'Three Pottery Owls (With Innuendo)', which sounds very much like Rudimentary Peni, is even remotely fast.

Well, no, hang on. That's not strictly true. The second offering from Carcass, 'Hepatic Tissue Fermentation', is quite rapid. But the vocals are a retarded beast growling slothful nastiness and violence.

Are you beginning to get the message? This record is seriously weird.

I played the Napalm Death track to a friend (who, incidentally, likes the band) at 45rpm and he insisted it was too slow.

The fact is, you can play the 'song' at any speed and it still sounds wrong. As I run through the list of band names (Coil, Godflesh, Terminal Cheesecake...) it strikes me that this is either a joke of some sort, or these people are a little unhinged.

There is a band/person/deity called God chanting the immortal line, *'Dum Dum Slug'* – have you ever heard the phrase a couple of cans short of a six-pack?

If you have any history of epilepsy or a phobia of any kind, don't buy this album (seriously). It will damage your health. It is magnificent and repulsive at the same time.

Psycho grunge Metal for the criminally insane.

MÖRAT

'Heart for art's sake

BATHORY (QUORTHON): portrait of the artist as a young flamethrower

BATHORY
'Hammerheart'
(Noise NUK 153)

KKK

FIVE ALBUMS in and infamous Swedes Bathory have yet to set foot onstage in anger. But, if the rumour is to be believed, that's all set to change when Bathory get off their arses to promote 'Hammerheart', the first album for new label Noise.

Of course Bathory are little more than one man – songwriter, guitarist, lyricist and co-producer Quorthon (his unlikely named sidekicks Kothaar and Vvorth are of little consequence), deemed 'A fire-breathing neo-Viking madman' by a record company biog almost wetting itself in enforced excitement. Can this really be the same sweet guy I named my cat after?

With any references to Satan now utterly distinguished, 'Hammerheart' sees Quorthon complete his transformation from Black Metal Demon to Viking Metal God. Tales of daring deeds, Valhalla and cute horned helmets, fire, blood and ice-cream abound over seven songs that bear many a disturbing hallmark of The Concept Album.

Over such releases as 'Bathory' and 'Under The Sign Of The Black Mark' Quorthon has turned brutality into an art form. 'Hammerheart', however, is a very different form of brutality; a less direct brutality, a more incessant, creeping brutality. The sort that clubs you over the head from behind rather than facing you like a real quiche-eating man.

Whilst the blackened fury of Venom provided much of the impetus for Bathory's early vinyl, 'Hammerheart' is three parts Manowar to one part Hellhammer. It's very much the logical successor to 1988's 'Blood Fire Death', dispensing with the full-throttle material like 'Pace 'Til Death' or 'Dies Irae' and building instead on the slower, more august style of like 'A Fine Day To Die' or 'For All Those Who Died'.

But with three songs over 10 minutes long and three more around seven, 'sell out' isn't going to fit easily around Quorthon's neck. Indeed, in its own way, 'Hammerheart' is every bit as uncommercial as 'Raise The Dead' was six years ago. Quorthon has simply grown up and is evidently hellbent on carving a reputation every bit as tenacious as that of Tom Warrior.

As is often the case with such unwieldy, lengthy material, 'Hammerheart' takes more than the cursory listen to deliver. 'Baptised In Fire And Ice' is undoubtedly the album's *tour de force*, menacing with bloodied steel jowls and raised hackles, whilst the mammoth Death riff that introduces 'Father To Son' is wickedness itself.

But robbed of the directness and crispness of its predecessor, some of 'Hammerheart' does tend to drag. The ideas behind 'Shores In Flames', for instance, would be better expressed in less than the 11 minutes and 10 seconds it currently takes.

If Quorthon can rediscover brevity in time for the next album then I think we'll be in business.

PAUL MILLER

NICK BARKER & THE REPTILES
'Goin' To Pieces'
(Mushroom Advance Tape Import)

KKKK

TAKE THE strengths of Junkyard, Royal Court Of China, Rock City Angels and a smidgeon of the Georgia Satellites, subtract hyped-up, image-conscious US record company demands, and you have Nick Barker, the latest no-nonsense snarler from Down Under.

LA raw rock connoisseur and knob twiddler Jim Faraci has ripped off the Reptiles' lightweight pop skin to expose a truly prehistoric-sounding ripsnorter for this gleaming new Aussie outfit.

Hot on the heels of Johnny Diesel And The Injectors, the antipodean ass-kicking conveyor belt has run off yet another brilliantly unaffected and irresistible product. Melbournian Nick doesn't just bark, he bites long and hard on this debut with country-influenced harmonica-laced honesty.

Try imagining Stevie Tyler blowin' into the harmonica over the top of AC/DC axes with Dan Baird (but better) singin', and you'll have but a sketchy picture of the title song. And there's heaps more....

Try 'Hell Hole' for grinding coolness, the laid-back ballad 'All Or Nothing' and the fierce 'Resurrection Time'. First Aussie single 'Another Me', a disgraceful example of inner-city popdom when first released, has been done over well and good by Faraci, but despite the newly introduced reverb and step up in sonic acrobatics, it's still out of touch with a strikingly bar room-based slab of plastic.

The first fair dinkum mean-soundin' outfit from the colonies since Rose Tattoo?

Betcha life they are!

STEVE MASCORD

LITTLE ANGELS
GET RADICAL
NEXT WEEK

For whom the 'Belle tolls

JEZEBELLE
'Bad Attitude'
(Heavy Metal HMRLP 148)
KKKK

JEZEBELLE: more for drag racers than daffodil doyennes

SHURELY SHOME mishtake. I have been led to believe, by more than a few people, that Jezebelle are little better than doggy excrement. But somehow I can't help noticing, as the band *'One, two...f**k you!'* (*BulletBoys rip off! – BulletBoys Ed*) their way into 'Ain't No Lady', that they are vastly more entertaining than anything you care to tread in.

Naturally as a four-piece, all-girl British rock band they will be compared to Girlschool, and as such I suppose this is a reasonable comparison. It ought to be noted though that 'Bad Attitude' is Jezebelle's debut album and already they are on a par with Girlschool at their best.

Vocalist H has one of those voices that sounds just like someone whose name you can never quite place, while other band members Maggot, TC and Zaz seem to know their limitations and avoid complicated riffs in favour of good old-fashioned bike boots and beer rock 'n' roll.

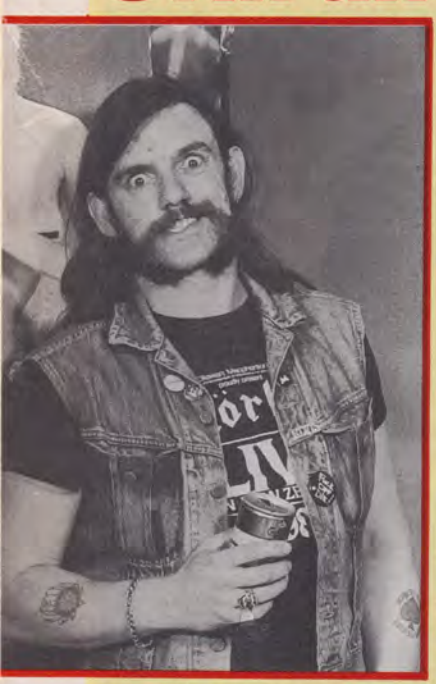
Jezebelle's only real downfall is the overdose of naughty F-words, which won't be much good for airplay, but somehow I can hear the band saying, 'Bollocks, they won't play us on the radio anyway'.

I can only assume that perhaps there are two bands called Jezebelle. The first is the decorative kind who spend hours in the toilet fixing their make-up and compensate for lousy songs by showing their tits. The other is the band who recorded 'Bad Attitude', who would rather you took them drag racing than bought them flowers, and have no need to make excuses for second rate tunes.

If you want to see tits instead of rock 'n' roll, take a look at yourself in the mirror. Jezebelle just want to have fun making loud noises.

MÖRAT

Grin an' bear it



Pic Joe Bangay

LEMMY: keepin' the 'Head going the right way down the highway

MOTÖRHEAD
'Welcome To The Bear Trap'
(Castle Communications CCSCD 237)

K K K K K

FUNNY HOW things change innit? When I first started printing words of supposed wisdom within the inky pages of *Kerrang!* 10 years ago as a decidedly green 17-year-old, I was convinced that Motörhead marked a major blot on the musical copybook. Talentless, overly loud and without the benefit of anything resembling a tune. The 'Head was an act created strictly for the dorks! Me? I though REO Speedwagon was where it was at!

I also didn't know Jack Shit! Here I am nearly 10 years later, older, Budweiser, and contradicting terms by checking out this Motörhead compilation on CD! I'm also realising that Motörhead have without any question recorded some of the finest grit-encrusted rock 'n' roll that any band has ever put to vinyl!

And the benefit of hindsight works particularly well in Motörhead's favour. In these days of Thrash mentality, numbers that flash by at the speed of light and anti-tunes, Motörhead's rough and ready approach has almost taken on measured proportions – and I do mean that as flattery! The 'Head have played it hard and heavy all the way, but never without a sense of humour, irony and above all melody.

It may sound like I'm making all this up if you've never taken real time and trouble to listen, but Motörhead have far more in common with Hendrix and Cream than any of the modern-day noise boys. Check out the fade to the deliciously lascivious 'We Are The Road Crew' for azure shades of Jimi. Listen to Robbo's tasteful stuff on the hideously underrated 'I Got Mine' for quality credentials. Ah shit, there's so much great stuff here that you're gonna sit down with this shiny disc and worship for many a blood red moon!

Alan Burridge, Motörhead fan club guru, ought to know his onions, and his choice of tracks caters for basic 'Head fans like myself, to the true afficionado. I'd never heard of 'Talking Head' before, but there's a true undiscovered diamond if ever I heard one!

No matter what line-up changes the band have had to endure, it has always been the overwhelming presence of Lemmy that has kept a tight rein on band identity. Every number here sounds like Motörhead, and every number has something truly special about it, an attitude and an aura, which will endure far longer than any Motörheadknockers would ever have believed! You shoulda known better. When Lemmy snarled in 'Snaggletooth' that *'Speed don't kill and I'm the proof'*, he wasn't effin' kiddin'! ***HOWARD JOHNSON***

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DEL LORDS
'Live – Howlin' At The Halloween Moon'
(Demon FIEND CD162)

K K K

SHEE-YIT! Damn near gave 'em another K just for the title! But no, worthwhile though this is, it ain't a patch on their criminally overlooked and brilliantly bad-assed 'Based On A True Story' that came out through Enigma – in '88 I think.

That Neil Geraldo-produced long player set the band up as the meanest sons of rockin' bitches this side of the Georgia Satellites – and with a neater sense of humour too. However, this 37 minute CD-only live set, pales in comparison.

No one was ever going to mistake them for a Heavy Metal wolf in a-sheep-wot-works-in-a-garage-on-New-York's-Lower-East-Side's clothing but despite their more mainstream approach there is a *seriously* tough 'ruck 'n' roll' band trying to brawl their way out. Live, I'd have expected them to win the fight and sound *more* powerful, but this doesn't do them any favours at all on first listen.

Sure, 'Jumpin' In The Night' is good advice and the guitar in 'The Cool 'N' Crazy' freaks like a pitbull on crack... but the advice on the liner notes says it all: *'PLAY IT LOUD OR SHUT IT OFF!!!'*.

There is a new studio album in the can but it's being sat on cos Some People think it lacks singles. I hope that means it's a shit-kickin' rocker. I also hope Someone Else puts it out and this band fulfill their potential real soon. ***NEIL JEFFRIES***

BOULEVARD
'Into The Street'
(MCA 42317 import)

K K K K K

CANADIAN ACT Boulevard (or Blvd as they were once 'known') garnered strong acclaim for their debut album two years ago, but many wondered whether MCA would have enough faith put out a follow up. Thankfully the label did, and the this killer second album will no doubt have Pandora Peroxide's 'Token Wimp Fan' ejaculating wildly!

Once again vocalist David Forbes puts in an award-winning performance, coming over like REO Speedwagon's Kevin Cronin one moment and Roadmaster's 'Mac' McNally the next.

There's more of a cohesive feel this time around, and it benefits from a more polished, less poppy production job (from John Punter). Lyrically 'Into The Street' competes well with Diving For Pearls in the depressive stakes as Forbes, on numerous occasions, relates stories of love lost.

Second time around it must be said that guitarist Randy Gould and keyboardist Andrew Johns have really pulled out all the stops. Tracks like 'Eye To Eye', 'Where Is The Love' and the superb 'Light Of Day' are heavy on the atmospherics and drenched in a sea of guitar and keyboard work that is a real joy to hear.

And if the Stone Fury-like opener 'Talk To Me' isn't the first hit single then perhaps the REO-style bubblegum AOR of 'Eye Of The Hurricane' will be.

An absolutely first class record. No messin'. ***DAVE REYNOLDS***

SACRED WARRIOR
'Master's Command'
(Intense RO 9075)

K K K

SECONDS OUT, round two. Christian Metal muthas Sacred Warrior's debut album scored plenty of brownie points early last year, but there is a problem. Whereas the first record, 'Rebellion', captured the imagination with an onslaught of riffs, 'Master's Command' really fails to see the quintet progress. Side One is snooze city, Sacred Warrior purely intent on copying early Queensrÿche with a bit of Liege Lord thrown in. Vocalist Rey Parra would be lying if he didn't say he was influenced by Geoff Tate. A listen to the opening track is all you need for evidence; not very exciting. Neither is the man's fine impression of Minnie Ripperton on 'Unfailing Love'. Hargh! Hargh!

Over on the flip is where Sacred Warrior begin to live up to the praise meted out to them in the past. 'Paradise' has real flavour, a combination of Vai-era Alcatrazz and Stryper harmonies. Stryper comparisons also turn up on the ever so classy 'Holy Holy Holy', following the band's attempt at Death Metal, with 'The Flood'. Check out those non-vocals!

Also worth a giggle is the instrumental 'Onward Warriors', a Maiden-style piece that actually steals ideas and riffs from a similar piece from another band, if only I could remember who! Best track? 'Many Will Come', a song that lives up totally to the promise shown on album number one, but isn't helped by the somewhat disastrous production job. Better luck next time. ***DAVE REYNOLDS***

METALLIMONTH

■ OH GOD... Yeah, it's that time of the month again where the trained ferrets get to rifle through the drawers and pull out the month's most odious, shocking and bottom licking LP reviews. So in a flurry of the latter, let's put the five-K jobs under the monocle...

■ AND WE managed to restrain ourselves 'til ish 285 before we came over all queer (well, Ray Zell did) an' slapped the big one on **Casino Steel** ('Casino Steel'/Sonet STEELCD 1 import/KKKKK). Ol' Steely-boy, in case you weren't too sure, was once in the Hollywood Brats, and that snippet alone had trusty Glam hag Zell foaming around the lipstick.

And as if that wasn't enough, the man does it again in ish 286, this time sobbing openly to the memory of **Mott The Hoople** ('Walkin' With A Mountain'/Island IMCD 87/KKKKK). A new compilation chosen by Mott's drummer, it covers the early '69-'72 years and is apparently well worth your fish 'n' chip money.

Also in that issue, two more CD re-releases from **Thin Lizzy** ('Bad Reputation'/Vertigo 842 434-2/ KKKKK and 'Live And Dangerous'/ Vertigo 838 030-2/KKKKK) got the big five slapped on 'em, as did the **Life Aid Armenia** compilation album ('The Earthquake Album'/ Life Aid AID MC001/ KKKKK).

In this ish, check out the plaudits draped on the fabby **Warp Drive** ('Gimme Gimme'/Music For Nations MFN 99/KKKKK), **Boulevard** ('Into The Street'/MCA 42317 import/KKKKK) and **Motörhead** ('Welcome To The Bear Trap'/ Castle Communications CCSCD 237/ KKKKK), the latter a compilation.

■ AWRIGHT THEN, let's plummet right to the arsehole of the K-scale, the unclean bottom end where Yngwie is Kingwie and Jon Hotten quaffs Dom Perignon.

And complete loozer of the month has to go to yet another compilation album ('More Than A State Of Mind'/Restless LS 9402/J)...and no, that's not an 'accidental' print error, that's a 'J' – as in not quite a 'K'! Mörat is the man with the death pen, and just to prove that he really is mean an' tough an' very nasty he also mercilessly butchers two more compilation LPs ('Monochrome'/ Mighty Sheffield COM003/K and 'The Pathological Compilation'/ Pathological PATH 1/K). And incensed by this show of pure Death Metal-style hatred, Jason Arnopp does the one-K biz on **Baki** ('The Inner Gates'/Fernandes FBK-1 import/K). An' I thought they were such nice boys too...

■ BUT TO round things up for this month, let's pop the peepers over the highly respectable four-K attributes, and, well, anythin' else that looks interesting!

Starting off with ish 284, and leading off we have **Circus Of Power** ('Vices'/RCA Advance Tape/KKKK) and **Death Angel** ('Act III'/Geffen 7599-24280-1/ KKKK), whose album was 'released' with all the upfront promotional flurry of the dustbinmen doing the Old Kent Road run.

Gary Moore ('Still Got The Blues'/Virgin V2612/KKK) got the blues but not the Ks, while the rest of that issue sported a cock-a-hoop cornucopia of four-K discs: **DOA** ('Sink'/Restless LS 9413 1/KKKK), **Sink** ('Another Love Triangle'/ Decoy DYL 6/KKKK), **Sanctuary** ('Into The Mirror Black'/Epic EK 45085 import/KKKK) and a compilation album ('Thrash The Wall'/Roadrunner 9393/KKKK).

■ SKY HIGH in ish 285 is **Burning Tree** ('Burning Tree'/Epic 4666331/KKKK), whose Hendrix attack gets the resident office hippies up an' rockin'...easy on that dodgy leg, Krush!

But meanwhile, back at the ranch, *undecided* is the only way to describe Don Kaye in his review of **Celtic Frost** ('Vanity/Nemesis'/ Noise International Advance Tape/KKK/KKKK). Confused? Not surprisin' really, cos our Don gave three Ks for the material and four for the execution – awkward sod!

In that very same issue tho' fully-fledged fours also went to **Nuclear Valdez** ('I Am I'/Epic 45354 import/KKKK), our old mates **Uncle Sam** ('Letters From London'/Skeller UK 3M55/KKKK), **Slug The Nightwatchman** ('Slug The Nightwatchman'/Legacy LLP 131/KKKK), **Kill For Thrills** ('Dynamite In Nightmareland'/MCA 6297 import/KKKK), **Harlot** ('Room With A View'/Olafssongs OCD 011 import/KKKK) and **Baton Rouge** ('Shake Your Soul'/Atlantic 7 82073-2 import/KKKK).

Now we're off with ish 286, starting with wildman **Sam Kinison** ('Leader Of The Banned'/Warner Bros 9 26073-2 import)/KKKK), then **Atrophy** ('Violent By Nature'/ Roadracer RO-9405-1/KKKK) and **Lock Up** ('Something Bitchin' This Way Comes'/Geffen GHS 24279/ KKKK).

Shock of this week's ish has to be Mörat givin' **Jezebelle** ('Bad Attitude'/Heavy Metal HMRLP 148/KKKK) four Ks, closely followed by me mates **Chrome Molly** ('Slaphead'/Music For Nations MFN 98/KKKK). Finally, **Aussies Nick Barker And The Reptiles** ('Goin' To Pieces'/Mushroom Advance Tape/KKKK) also make the grade.

Right, now with that I'm off for a little lie down...

By ALISON JOY

DAVE MUSTAINE of MEGADETH says he's finally got his act together... But what that act is we still don't know cos there's no new record in sight, no tours just over the horizon and no news *at all* for AMANDA CABLE to report. Instead here's all you ever wanted to know about cheating on your fiancée, getting counselling from a homicidal bankrobber, and the benefits of parachuting with an empty bladder. In short, a simple tale of...

SEX, NO DRUGS AND (HARDLY ANY) ROCK 'N' ROLL

IT'S 11AM on a Tuesday morning, and the tranquility of EMI's Manchester Square press office is broken by a heart-rending howl: "Well if you won't have sex with me, at least tell me your name!"

Yes, Dave Mustaine has been dragged early from his hotel bed for a harrowing day of interviews. Now he wants to head straight back there with the EMI receptionist in tow. Upstairs, things are no easier.

"Oh dear," says the press officer, looking at me quizzically, "I had no idea they were sending a girl. Dave's a little... jet-lagged today. Just ask him about the music."

A disgruntled Dave is finally dragged up from reception. "Hey!" he whispers. "Let's pretend we're talking about music. Go on, ask me something interesting instead."

The malapert Mr Mustaine did, it transpires, have a rather tiring flight the previous day.

"I had a curry just before take-off and I couldn't sleep. I kept pressing my little stewardess button again and again, pretending it was a mistake – 'Sorry, did I call you again? I meant to hit the light. Boy you're cute.' It didn't work, her boyfriend was a pilot or something.

"I do have some substantial success with women. Maybe it's the long hair – it worked for Samson. Girlfriends? I've got three on the go at the moment. Two in the States, one over here. Hope they don't read this interview. Ha-ha-ha!"

WHAT ABOUT the recent 'heartbreaking' split with your fiancée?

"Yeah, I'm single again and celebrating. I was engaged for six years, and when we split it was kinda like giving up smoking after all that time. You feel healthier for it afterwards.

"Now I'm amazed at how many girls I can look at without having my hair pulled or my wrist slapped. When I was with Diane, my fiancée, it was like she was the only girl in the world. If I even looked at another woman, she acted as if I had stripped the girl and had sex on the floor right in front of her.

"She caught me cheating on her a whole bunch of times though, so it wasn't the perfect engagement. By the end, I ran out of excuses, so I was forced to chuck her.

"When she caught me in bed with a girl the last time, I said, 'Oh, what a nice surprise! I wasn't expecting you back. Meet my doctor'."

Another problem with Diane was her father – a butcher.

"For five years, she never told him we were engaged, so he treated me like shit. Then she told him I was his future son-in-law – and then he *really* treated me like shit!

"You see, Diane was a nice Catholic schoolgirl type. That's what initially attracted me – the thought of young Catholic school girls in their gymslips. Did you go to a Catholic school by any chance?"

Er, pass.

So has any woman ever got the better of the indubitably red-blooded Dave Mustaine?

"Yeah," he says regretfully. "A female mudwrestler I picked up after splitting with Diane. I took this girl back to my bedroom, and before I knew it, she had thrown me over her shoulder onto the carpet, and was twisting my leg behind my back. Then she raped me. Boy, I was a mass of carpet burns!

"But women are the only vice I have left. I'm not into getting wasted anymore. I'm staying clear of drugs and booze. I'm going to be evasive though – it's not the kind of thing I can discuss without it making me look like a prat.

"I can be a different person when I get drunk. I find myself not so keen, or witty, or fun to be around. People can hassle me all they want – saying, 'He's taken this and that and he'll carry on taking it...'. But I'm clean now and I'm gonna stay clean so that's all that matters.

"I'VE HAD a few problems coping with my life recently. But I've hired a personal counsellor, John Bocangra, to help me deal with personal problems and come to terms with my success, and dealing with people better. He's my best friend now.

"He's Spanish, a former gangster who robbed banks and murdered a whole bunch of people. That's why he's really good for me, because I've got a killer instinct as well. John knows what he's doing cos he spent his prison terms in therapy.

"I guess it could seem really crazy that a double murderer is teaching me how to be a real good boy – but he's totally reformed, and now he's reforming me.

"I call John whenever I feel panicky. If I was feeling tense in this interview, I could call him and he'd talk me through my problem – help me relax and talk to you easier.

"There have been a lot of times when I've felt really down. A couple of weekends ago I got really drunk on a bender and I felt myself losing control. I woke up in the morning and my thoughts were playing havoc on me. I called John and he drove straight round.

"He said, 'Hey man, it's okay, you could start all over again. You're allowed one screw-up, it doesn't make you a bad person. I love you and you're doin' great, you're staying straight.'

"I felt like kissing him... but I'm getting kinda sloppy now, so let's change the subject!"

What are these rumours I've heard of you hurtling through the sky at great speed?

"Oh yeah, skydiving. It's a great way to use up adrenalin and energy. Since I gave up chemical substances, I need to get a 'fix' from something. It gives me the same high I used to get artificially. So, if you're planning on going straight, just leap out of a plane a few thousand feet up. Don't tell my record company though. Ha-ha-ha!"

So, what advice does Uncle Dave have for would-be skydivers out there?

"Go to the toilet first. That's very important! You've no idea how much you feel like pissing seconds before you jump. And boy, if you take a leak while you're plummeting towards the ground, it's bad news: defies gravity."

MORE BAD news: it's interview wind-up time.

At this point his press officer returns so Dave deftly changes the subject: "Yeah, I'm into the music. I mean, I like working in the studio."

Time for my exit, but I can't resist one parting shot. Do you fancy every single woman you meet, regardless of what she looks like?

"Sure, I fancy *every* woman, regardless of their looks. But I only *sleep* with the real good-looking ones! Ha-ha-ha! By the way, do you happen to know that cute little receptionist downstairs?..."

DAVE THE RAVER: on the pickup with Doro Pesch. (All other interested parties should form an orderly queue behind the EMI reception desk.)

DAVE THE BRAVER: emptying his bladder mid-set, prior to a 20,000 feet freefall guitar solo

Pix Gene Ambo

KILLERWATT

SLAYED TO THE RHYTHM

Forget W Axl Rose exclusives, here's Part Two of JERRY UWINS' blow-by-blow debriefing on the hotter than hot hardware at the Frankfurt Music Fair. This week it's drums, amps and a wee bit on FX units...

THE WORLD of drums seemed to be going for a period of consolidation – although there were a number of new kits to be seen.

Notable among these were offerings from relative newcomer, **Mapex**. They hit the UK at last year's British Music Fair with kits like the Mars and Saturn series, which included good looking natural maple finishes. These remain in the range, but Mapex are now heading more up-market with the brand new Orion series.

Probably to be priced between £1300 and £1500 for a typical kit, the Orions use six-ply Canadian maple (Custom series) or birch (Studio series) shells – all lacquer finished and featuring full-length 'Freedom' lugs and 'Zero Contact' tom-tom mounts.

The Freedom lugs are held off the shell, except at two contact points, to maximize resonance and volume – benefits supposedly enhanced by the Zero Contact mount which comprises a mounting plate and tom clamp fixed across two lugs, making no contact with the shell.

Hardware looks good and chunky including chain-link bass and hi-hat pedals, and the six-and-a-half inch birch Studio series snare brum comes fitted with powerhoops.

Remo were undisputed leaders in the Whacky Finishes Department with their naughty but nice shell and front-head airbrush graphics (see pic).

Premier, pretty quiet at the last couple of shows, had a number of upgrades. These include the new Roklok tom holder fitted as standard on the APK/XPK and Projector kits; new hardware like the chain-drive 277 double-bass pedal and the X-Hat dummy hi-hat holder that can be positioned anywhere on the kit.

They've also introduced a new 'Tone Belt' feature on snare drums like the model 21 and Heavy Rock 9 that's supposed to control midrange rings without killing the high cut.

Other Premier debuts include ribbed-finish stands, a Cherry Wood finish option on the Resonator kit, and the 1026 eight-lug snare drum with heavy beaded shell for the APK/XPK ranges.

SONOR, MEANWHILE, introduced Force 2000 kits with their distinctive off-the-shell lugs, the drums scheduled to come in price-wise under the pro-market Hi-Lite and Hi-Lite Exclusive ranges.

Pearl, showing new finishes like Quartz Metallic in Super Export, Bordeaux for MLX and Satin Beige for BLX kits, led with CZX Custom. Modelled on last year's lavish Custom Z Series but cheaper, CZX Custom drums come in normal power depths rather than Custom Z's extra-deep dimensions, and finishes will include the new Midnight Quartz Metallic as well as natural lacquers.

Other newies from Pearl are Rocket Toms (five sizes from 6x12" to 6x21") available outside Japan for the first time, Super Export kits supplied as standard with both a boom and straight cymbal stand, and various hardware introductions including the pulley system RH-800N remote hi-hat and two new chain-drive bass pedals.

Lastly, a namecheck for fibre-glass drums, not much seen of late, but there was a kit on display from **Percussion Plus** called Impact. It's made in the USA, and features front-vented shells to help output and projection. Advances in glass-fibre technology have allowed the Impact's shell thicknesses to be kept to a minimum, thus further helping resonance and volume, and a five-piece shell kit – including a 14x6½" metal snare – is due to retail for £789. They should be in the shops just about now, and is worth checking out even if the shells' chrome-edged vents don't win any prizes for looks.

REMO KIT with a custom and, dare we say it* (We dare, we dare – Ed.), *saucy finish

Pic Jerry Uwins

IF THE Frankfurt Music Fair was anything to go by, this year should be a good one for British amp manufacturers.

Marshall are reportedly going great guns with their new JCM900 Hi-Gain series of stacks and combos, and they introduced the rackmount 9004 stereo-output pre-amp – with independent rhythm and lead channels, separate three-band EQs, stereo FX return, variable Dry/FX mix and a phones socket, all for just £149.

The combined strength of **Laney**'s new Professional Linebackers and the even newer AOR valve stacks and combo looks like keeping the company at the top of the UK sales charts for home-produced amplification.

Torque's changeover to Celestion speakers and other upgrades have done the brand's image nothing but good, and most impressive amongst new models is an extensively spec'd stereo, four-channel rackmount keyboard mixer (the RMX42) retailing under £250. There's also a 2x100W powered version around £360, and users of the passive mixer can specify a meaty 2x300W Torque power amp, the RSL600, competitively priced around £530.

ESSEX-BASED **Proamplifiers**, previously perhaps better known for making for other people – like KMD and Hohner, are now going for it in a big way under their own name. In addition to an array of solid-state Select and valve-powered Exclusive amps outlined in our Frankfurt preview, Proamp unveiled a bass version of the punchy 12W Demon practice amp (to retail at £109), and a compact, yet superb sounding 65W Demon Lead combo outing for only £199.

Even more ear-catching, and the pinnacle of their new models, was the 2x12" VSQ65 valve combo. A distinctly American looking amp – with sensible features like spring-loaded grad handles and coming complete with a four-way footswitch unit, castors, cover,

even a guitar lead – the VSQ offers two independent channels both with various pull-boost features, separate three-band EQs, twin gain stages on channel-two for lots of filth, and master reverb and presence. Channel-one and master FX loops figure among the extensive ancillary facilities.

But that's not all. The VSQ, priced at £749, carries Proamp's proprietary tone circuit, Super Q, a five-band active EQ switchable on/off and assignable to either lead channel-two or both channels simultaneously. The result is the ability to instantly call up four different sounds – via the footswitching panel – each, if you choose, radically different from one another. Versatile? You bet! Sound quality? Seriously good! Expect a head/stack VSQ later in the year.

CELEBRATION OF the 30th anniversary of **Vox**'s legendary AC30 was made flesh in the form of a 1000 limited edition re-issue of the 1960 AC30.

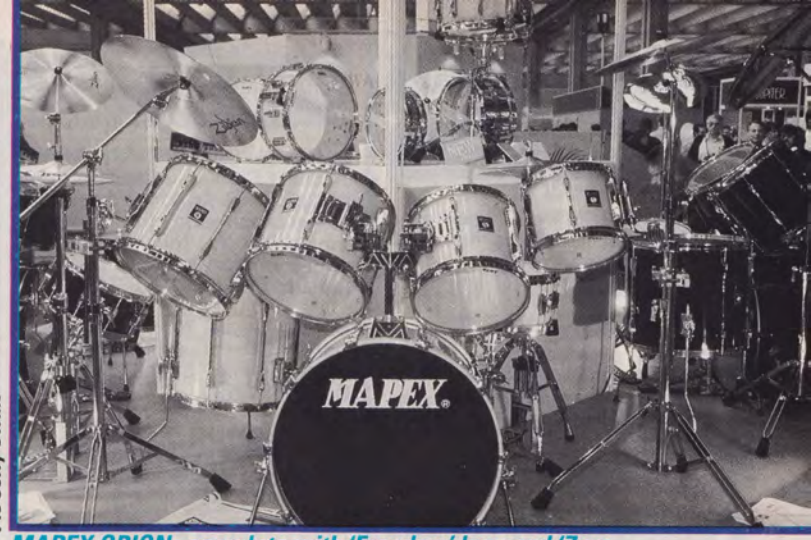
Based on the original valve circuit and sporting the original brown diamond-fret grille cloth and 'copper' control panel, these limited editions come in either black or fawn leatherette, will be individually certified and serialized, and carry a £650 price tag.

Completely new from Vox was the 1x12" 100W Vigilante combo, bedecked in a choice of silver, day-glo pink or shocking green grille logos. At £265 the Vigilante looks – and sounds – good value, and the simple single-channel approach takes in gain and master volume, three-band EQ, reverb and a footswitchable lead boost. Ancillaries include an FX loop and DI and extension speaker sockets.

Sightings from the American contingent included **Fender**'s new 25W HOT and 20W RAD combos – joined at the Fair by the 12", 25W JAM. They all share a common control panel which features four preset sounds – two clear, two overdrive. Prices range from £153 for the RAD to £250 for the JAM.

Bass players should be keeping an eye out for a sturdy looking 300W Fender bass combo, the BXR, retailing at £529, which features a four-band EQ with parametric midrange, otherwise keeping controls to a minimum. A head-only version will also be available.

The stock in trade of fellow American manufacturer **Gallien-Krueger** is high power in miniature for the pro player. They kept to this theme with their new Microamplifier Series amps. Available as power amp and pre-amp components, and four ultra-compact combos (including a 1x12" Celestion/E-V and a 2x6½"), the ML Series delivers either 120W mono or 2x60W stereo, the power sections have been upgraded for 'warmer, more musical' sounds, and one of the pre-amps – the ML/E – incorporates onboard compression, stereo reverb and stereo chorus effects. A MIDI programmable guitar pre-amp, the 100MPL, has also been introduced.

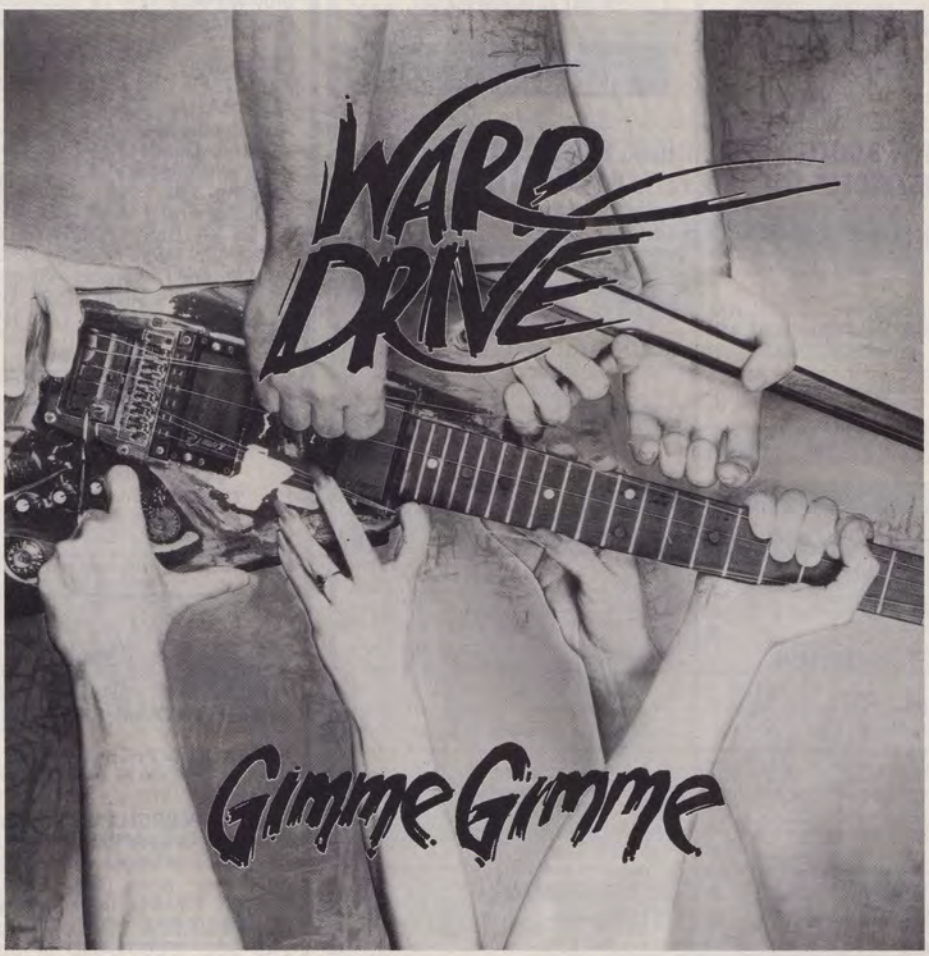


Pic Jerry Uwins

MAPEX ORION: complete with 'Freedom' lugs and 'Zero Contact' tom mounts

EFFECTS, OF course, aren't a million miles from backline, and the Frankfurt talking point, as at last Winter's NAMM, was the Zoom 9002 from Japan's **Zoom Corporation**. This sexy looking, Walkman-like unit, which slides onto your guitar strap and has a little remote controller that sticks onto the guitar, offers 12 different digital effects (up to six simultaneously), 20 preset and 20 programmable user patches, and all the effects are 16-bit quality and sound correspondingly good.

From all the pre-launch hype, the £350 Zoom is set to be as much a fashion accessory as a working tool (I'm sure many players will buy one just to be seen with it), and Zoom are making a big thing of fingertip control convenience. But pause for thought: your hands are pretty tied up playing, and I'd warrant that for every guitarist who forks out for it, there'll be another who reckons that foot control of FX is still the most practical, efficient solution.



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METAL GIG GUIDE

WEDNESDAY

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BOURNEMOUTH Mr Smith **Sarah Ffrench**
BRADFORD Queens Hall (0274 392712) **DRI/Corrosion Of Conformity**
BRIGHTON Concorde **Hamsters**
CARDIFF St David's Hall **Yngwie Malmsteen/China**
DONCASTER Jug **Red Dogs**
DUNSTABLE Wheatsheaf (0582 62571) **Full Moon**
HULL Adelphi (0482 48216) **Acid Reign/DAM**
KINGSTON UPON THAMES Grey Horse **Run Foxy Run**
LEEDS Duchess Of York (0532 453929) **Bullet LaVolta/Beyond**
LONDON Alexander, Clapham **Ritual**
LONDON Cathouse, Brixton (01-737 4904) **Guns For Hire**
LONDON Cricketers, Oval (01-735 3059) **Turbo And The Rockets/ Ship Of Fools**
LONDON Gun Tavern, Croydon **Rebel Rebel/Island Majic**
LONDON Hippodrome, Leicester Square (01-437 4311) **Riff** (HM night with DJs **Krusher** and **Monty Zero**)
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Catch 502/ Warning**
LONDON Rosemary Branch, Islington **Great Divide**
LONDON Royal Standard, Walthamstow (01-527 1966) **Circus/ Three Mile Smile**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Harold Juana/Osmium**
LONDON Swan, Fulham (01-385 1840) **Overload**
LONDON Swan, Stockwell (01-274 1526) **Paddy Goes To Holyhead**
MIDDLESBROUGH Town Hall **Warfare/Slammer/Catharsis**
NOTTINGHAM Rock City (0602 412544) **Faith No More/Prong**
SHEFFIELD University (0742 724076) **Heartbreak Angels**
ST ALBANS Horn Of Plenty (0727 53143) **Sharp Kiddie**
WOMBWELL Main Working Mens Club (0226 752952) **Rich Rags**
WORTHING Burlesque **I Like Danny's Hair**
WORTHING Thieves Kitchen **If Six Was Nine**

Pic Gene Ambo

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BIRMINGHAM Edwards (021-643 5835) **Ark/India Tag**
BIRMINGHAM Hummingbird (021-236 6103) **Faith No More/Prong**
BRACKNELL Cellar Bar, South Hill Park Arts Centre **ETA**
CARDIFF Bogiez (0222 226168) **Marshall Law/Atom Seed**
COVENTRY Tick Tock **Tubilah Dog**
DONCASTER Jug **Rich Rags**
DUDLEY JB's (0384 53597) **Gaye Bykers On Acid**
DUNSTABLE Queensway Hall **Enid**
EASTBOURNE Archery Tavern (0323 22069) **Felo De Se**
EASTBOURNE Bitter End **I Like Danny's Hair**
GLASGOW Technical College **DRN**
GOOLE Alexander Hotel **Artisan**
HASTINGS Crypt **Roadhouse**
HENLEY Stallone's **Hamsters**
HUDDERSFIELD Bogeys (0484 24200) **Tai Shan**
KINGS LYNN New Inn **Hollywood Teaze**
LONDON Astoria (01-434 0403) **DRI/Corrosion Of Conformity**
LONDON Cricketers, Oval (01-735 3059) **Well Loaded/Cage**
LONDON Kings Head, Putney **Great Divide**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Medicine Men/Bizarre State/DNZ Coalition**
LONDON Marquee (01-437 6603) **Romeo's Daughter/Sweet Addiction**
LONDON Opera On The Green, Shepherds Bush (01-749 5928) **Charlie Mouse**
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LONDON Plough, Kenton (01-907 2498) **Glitter Band**
LONDON Red Lion, Brentford (01-560 6181) **Rattlesnake/Vicious Affair**
LONDON Royal Standard, Walthamstow (01-527 1966) **Love Shark/ Run Foxy Run**
LONDON Stick Of Rock, Bethnal Green (01-739 6068) **Storm Warning**
LONDON Swan, Fulham (01-385 1840) **Ivor's Jivers**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Red Dogs/ Broken Angel**
NEWPORT TJ's (0633 2126608) **Zero Option**
NOTTINGHAM Royal Centre (0602 472328) **Quireboys/Burning Tree**
NUNEATON Grayson's **Wild 500/Disciples Of Heresy**
OXFORD Jericho Tavern (0865 54502) **Bullet LaVolta/Beyond**
OXFORD Polytechnic (0865 68789) **Jonah And The Wail**
POOLE Arts Centre (0202 685222) **Yngwie Malmsteen/China**
REDCAR Sandpiper (0287 39218) **Noussommes/Brazil**
RHYL Savoy Bistro (0745 330470) **Usurpa**
ROTHERHAM Montgomery Hall **Seventh Son**

FRIDAY

BLACKPOOL Jaggy Thistle (0253 26727) **Strip**
BRIDGEND York Tavern (0656 653558) **Wreckage**
CARDIFF Bogiez (0222 226168) **AOK**
CLEETHORPES Jezebels (0472 812748) **Noussommes/Brazil**
DERBY Duke Of York **Original Gravity**
DUNDEE Cafe Club (0382 23371) **Trident**
EDINBURGH Haymarket **16 Forever**
FELIXSTOWE Grand Hotel **Shoot Shoot**
GATESHEAD Colomba Club **Lowrider/Bad Samaritans**
GLOUCESTER Greyfriars Inn (0452 503565) **Rattlesnake Kiss**
GRANTHAM Markon **March To The Grave**
HAILEY Rugby club **Warning**
HALIFAX Ackroyd Arms **Fear**
HEREFORD Park (0981 540276) **Excalibur/Three Mile Smile**
HULL Queens Hotel **Artisan**
KINGS LYNN LA **Salvation/Brotes**
LANCASTER Boars Head (0524 34620) **Attic Choir**
LICHFIELD Arts Centre (0543 415388) **Sleaze Bros Inc/Cajun Wolf/ Deadline**
LIVERPOOL Royal Court (051-709 4321) **Quireboys/Burning Tree**
LONDON Asylum, Bridport Place **I Like Danny's Hair**
LONDON Boston Roadhouse, Tufnell Park (01-272 6971) **No Means No**
LONDON Cunningham, Croydon (0689 42815) **John Otway/Blue Print**
LONDON Hammersmith Odeon (01-748 4081) **Faith No More/Prong**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Great Divide**
LONDON Marquee (01-437 6603) **The Other Side/Loud/Acolytes**
LONDON Park Royal Hotel, Hanger Lane (01-997 4349) **Mental Helicopters**
LONDON Plough, Kenton (01-907 2498) **Eric Bell/Kik**
LONDON Royal Standard, Walthamstow (01-527 1966) **Fahrenheit/ Winter**
LONDON Ruskin Arms, East Ham (01-472 0377) **Liar**
LONDON School Of Economics, Covent Garden **Bullet LaVolta/ Beyond**
LONDON Swan, Fulham (01-385 1840) **Ruthless Blues**
LONDON Venue, New Cross (01-692 4077) **Paddy Goes To Holyhead**
MAESTEG Four Sevens (0656 730986) **Third Man**

MANSFIELD Horse And Jockey (0623 23550) **Rich Rags**
MILTON KEYNES Woughton Centre (0908 660392) **Marshall Law/ Atom Seed**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Nik Turner And The Fabulous All Stars**
OLDHAM Hurricane (061-626 5848) **Felony**
PRESTON Raiders (0772 53216) **Geoff Mann Band**
ROYSTON Melbourn Rock Club (0763 261728) **Engine**
SHEDFIELD Black Horse (0329 832300) **Hamsters**
WATERFORD Clayboy Inn **Johnny Thunders**
WIGAN Den (0942 826598) **Carcass/Nightmare Visions/Minister Of Noise**
WOLVERHAMPTON Civic Centre **Enid**
WORKINGTON Carnegie Theatre (0900 602122) **DRN**

SATURDAY

ABERDEEN Moorings **Silver Train**
ASHINGTON Central **Gin Sling**
BANBURY United FC (0295 267205) **Cry Hades**
BELFAST King's Hall **Yngwie Malmsteen/China**
CARDIFF Bogiez (0222 226168) **Rich Rags**
DONCASTER Jug **Gypsy Rose** (lunchtime)
DUBLIN Earl Gratten **Asphyxia**
DUBLIN New Inn **Johnny Thunder**
DUDLEY JB's (0384 53597) **Salvation**
EDINBURGH Madison **Liaison**
EDINBURGH Venue (031-557 3073) **Noussommes/Brazil**
HIGH WYCOMBE Nag's Head (0494 21758) **Hamsters**
HUDDERSFIELD Polytechnic (0484 38156) **DRN/Slowburner**
LANCASTER Boars Head (0524 34620) **Tai Shan**
LEICESTER University (0533 555166) **Acid Reign/DAM/Lawnmower Deth/Crowforce**
LONDON Brixton Academy (01-326 1022) **Faith No More/Prong**
LONDON Cathouse, Brixton (01-737 4904) **Brooklyn Dogs/Sylent Knight**
LONDON Cricketers, Oval (01-735 3059) **Stan Webb's Chickenshack**
LONDON Hammersmith Odeon (01-748 4081) **Quireboys/Burning Tree**
LONDON Marquee (01-437 6603) **Enid/Omnion**
LONDON Nolan's, Hackney **AXS**
LONDON Plough, Kenton (01-907 2498) **Wandering Crutchlees**
LONDON Red Lion, Brentford (01-560 6181) **Bash Street Kids/Head 2 Head**
LONDON Royal Standard, Walthamstow (01-527 1966) **Ruthless Blues**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Ug And The Caveman/Trash County Dominators/Idle Experts/Gallon Drunk/Flat Stanleys/Mild Mannered Janitors**
LONDON Swan, Fulham (01-385 1840) **Paddy Goes To Holyhead/5am Dreamland**
LONDON William Morris, Wimbledon (01-542 8692) **Garret Lane/ Celestial Omnibus**
MACCLESFIELD Youth Centre **Fennis Wolfe**
NUTLEY Shelley Arms (0825 713121) **Mental Helicopters**
OLDBURY The Gate **Love And War**
OUNDLE Ship Inn (0832 273965) **March To The Grave**
PARR Raffles **Roadhouse**
READING Four Horseshoes **Warning**
SOUTHAMPTON Waterloo **Liar**
SOUTHPORT Floral Hall **Innocent**
ST ALBANS Horn Of Plenty (0727 53143) **Out Of The Blue**
WORCESTER Jolly Roger **Zero Option**

SUNDAY

ASHTON-UNDER-LYNE Wychwood (061-344 0321) **Mockingbird**
BIRMINGHAM Edwards (021-643 5835) **No Means No/Slum Turkeys/Hound God**
BRADFORD Rio **Cherryland Bandits/Matrix/Raw Deal/Hammerfist** (Battle Of The Bands)
BRETBY Rock Club **Shock Split**
BRISTOL Bierkeller (0272 268514) **Marshall Law**
CARDIFF Bogiez (0222 226168) **5th Avenue**
CHELMSFORD Snifters **Hamsters**
CIRENCESTER Royal Agricultural College **Tredegar**
DUBLIN SFX **Yngwie Malmsteen/China**
DUMFRIES White Hart **Silver Train**
EDINBURGH Venue (031-557 3073) **Energetic Krusher**
GREAT YARMOUTH Britannia **Excalibur**
LIVERPOOL Royal Court (051-709 4321) **Faith No More/Prong**
LLANHAREN RFC (0443 222209) **Black Ice**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Lucid Dream/Bare Essentials**
LONDON Marquee (01-437 6603) **Stevie Vayne And The Slaves/ Carrion**
LONDON Red Lion, Brentford (01-560 6181) **Gypsie Fiddler**
LONDON Royal Standard, Walthamstow (01-527 1966) **Suzi Quatro**
LONDON Swan, Fulham (01-385 1840) **Paddy Goes To Holyhead/Riffz** (lunchtime)
OXFORD Dolly (0865 244761) **Rattlesnake Kiss**
SHEFFIELD Take Two (0742 444408) **Pleasure Victims**
SOUTHAMPTON Canute **Vicious Affair**
ST ALBANS Horn Of Plenty (0727 53143) **Suicide Club**
STROUD Railway **Mad Axe**

MONDAY

BELFAST Kings Hall **Heart**
BIRMINGHAM Edwards (021-643 5835) **Dirty Tryx/Roma**
BOGNOR REGIS Crown **County Line**
BRISTOL Studio (0272 276193) **Faith No More/Prong**
CAMBRIDGE Route 66 **Viet Love**
CHELTENHAM Night Owl (0242 516645) **AOK/White Lies**
DUDLEY JB's (0384 53597) **Great Divide/Hectorhouse/Medicine Train**
FLEET Hare And Hound **Fist Of Wrath**
GRANTHAM Images **Felony**
HULL Sherlock Holmes **Rich Rags**
LONDON Cunningham, Croydon (0689 42815) **Rebel Rebel**
LONDON Dingwalls, Camden Lock (01-267 4967) **Mental Helicopters**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Blazon/Big Easy/Bash Street Kids**
LONDON Martello, Hackney **Ruthless Blues**
LONDON Nelson's, Wimbledon (01-946 2356) **Marshall Law/Dirty Tryx**
LONDON Opera On The Green, Shepherds Bush (01-749 5928) **Freefall**
LONDON Marquee ((01-437 6603) **Burning Tree**
LONDON Subterrania, Ladbroke Grove **I Like Danny's Hair**
MANCHESTER Fagin's **Re-animator/DAM**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Bad Samaritans/Poker Alice/Glass Palace**
PRESTON Guildhall Foyer (0772 21721) **Marshall Law/Jezebelle**
SOUTHEND Maritime Bar, Westcliff Cliffs Pavilion (0702 613066) **Rhode Island Red**

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DUBLIN Royal Stadium **Heart**
GLASGOW University (041-339 8697) **Johnny Thunders**
LONDON Cathouse, Brixton (01-737 4904) **First Blood/Resentment**
LONDON East London Rugby Club, West Ham (0277 200660) **Chrome Molly**
LONDON Half Moon, Putney (01-788 2387) **Cut Loose**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Felo De Se/ Meltations/Strange/48 Hours**
LONDON Marquee (01-437 6603) **Big F**
LONDON New Pegasus, Newington Green (01-226 5930) **Ratfink**
LONDON Old Queens Head, Stockwell (01-737 4904) **Resentment**
LONDON Royal Standard, Walthamstow (01-527 1966) **I Like Danny's Hair**
MANCHESTER Swinging Sporran (061-274 3517) **Negligent Ninnys**
NOTTINGHAM Fagin's **Felony**
SEVENOAKES Frog And Bucket **Hamsters**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 01-928 2839. Or you can telephone her on 01-921 5900 – Tuesdays and Wednesdays ONLY! Give at least seven days notice to ensure inclusion

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ONE MORE BAND TO BE CONFIRMED

DONINGTON PARK

SATURDAY 18th AUGUST 1990

Gates open 10.30 am - First Band 2.00 pm

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ADVANCE TICKETS ONLY.

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Anyone found throwing any object will be charged by the Police with Public Disorder.

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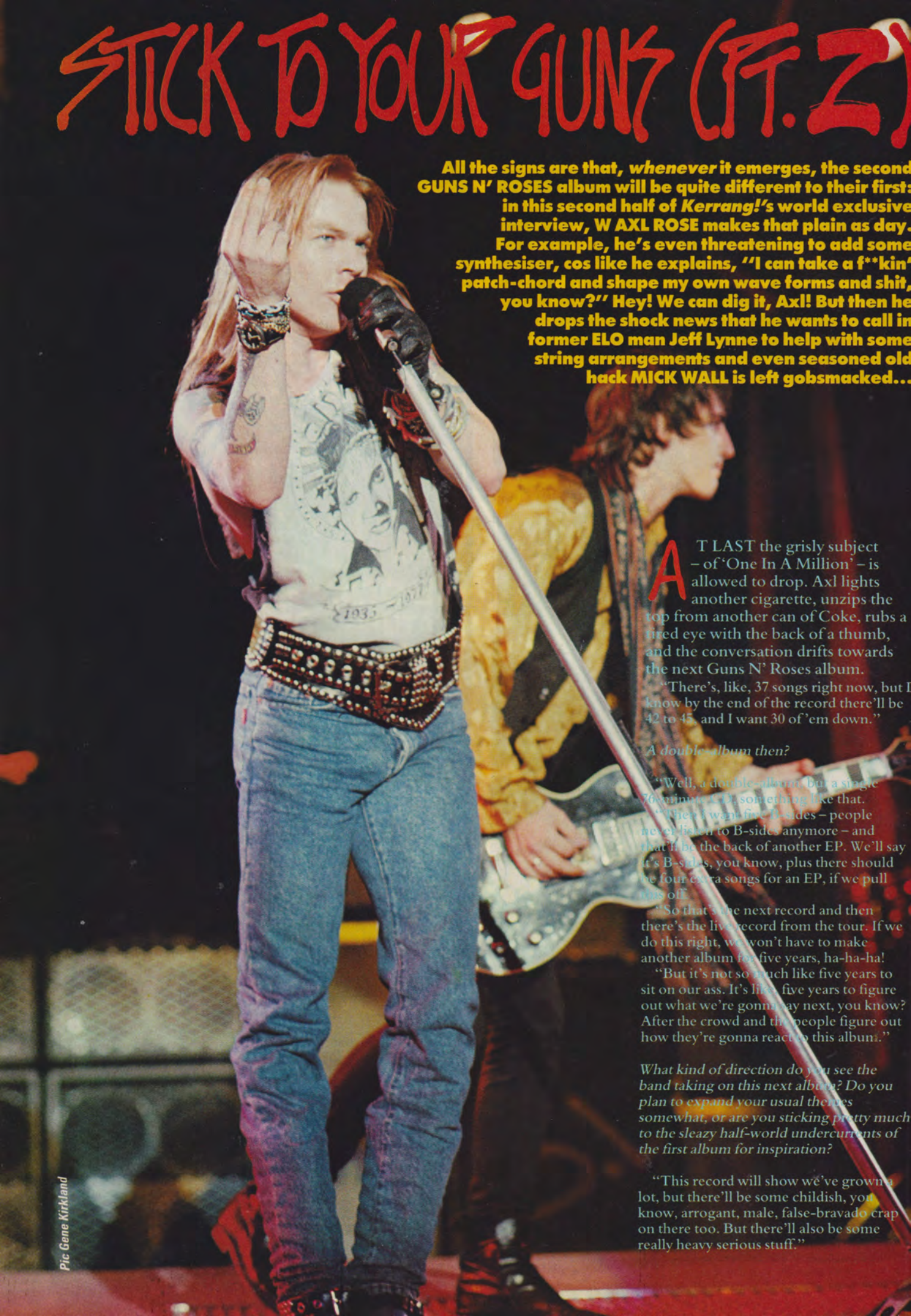
Please do not buy anything outside.

STICK TO YOUR GUNS (PT. 2)

All the signs are that, *whenever* it emerges, the second GUNS N' ROSES album will be quite different to their first: in this second half of *Kerrang!*'s world exclusive interview, W AXL ROSE makes that plain as day. For example, he's even threatening to add some synthesiser, cos like he explains, "I can take a fkin' patch-chord and shape my own wave forms and shit, you know?" Hey! We can dig it, Axl! But then he drops the shock news that he wants to call in former ELO man Jeff Lynne to help with some string arrangements and even seasoned old hack MICK WALL is left gobsmacked...**



AT LAST the grisly subject – of 'One In A Million' – is allowed to drop. Axl lights another cigarette, unzips the top from another can of Coke, rubs a tired eye with the back of a thumb, and the conversation drifts towards the next Guns N' Roses album.

"There's, like, 37 songs right now, but I know by the end of the record there'll be 42 to 45, and I want 30 of 'em down."

A double-album then?

"Well, a double-album, but a single 76-minute CD or something like that.

"Then I want five B-sides – people never listen to B-sides anymore – and that'll be the back of another EP. We'll say it's B-sides, you know, plus there should be four extra songs for an EP, if we pull this off.

"So that's the next record and then there's the live record from the tour. If we do this right, we won't have to make another album for five years, ha-ha-ha!

"But it's not so much like five years to sit on our ass. It's like five years to figure out what we're gonna say next, you know? After the crowd and the people figure out how they're gonna react to this album."

What kind of direction do you see the band taking on this next album? Do you plan to expand your usual themes somewhat, or are you sticking pretty much to the sleazy half-world undercurrents of the first album for inspiration?

"This record will show we've grown a lot, but there'll be some childish, you know, arrogant, male, false-bravado crap on there too. But there'll also be some really heavy serious stuff."

Pic Gene Kirkland

IT'S BEEN such a long time since the release of 'Appetite For Destruction', and what with everything that's gone down in between, do you sense the possibility of a backlash building up in time for the new album?

"It doesn't f**kin' matter. This doesn't matter, man. It's too late.

"If we record this album the way we wanna record this album, it could bomb, sure. But five years from now, there'll be a lot of kids into it in Hollywood. 10 years from now, it'll be an underground thing like Aerosmith and Hanoi Rocks.

"The material has strong enough lyric content and strong enough guitar parts, you'll have no choice, it'll permeate into people's brains one way or another. If the album doesn't sell and be successful, someday in 10 years from now someone's gonna write a record and we're gonna be one of their main influences, and so the message is still gonna get through.

"Whatever we're trying to say and the way in which we try to say it, we pay attention to that. If we get that right, the rest just takes care of itself.

"It's not so much like, 'Our message is the way', but there is an audience for what we're saying that's goin' through the same things we are, and, in a way, we are leading."

How conscious are you of the role as 'leaders', in terms of your position – both critically and commercially – at the forefront of modern rock music?

"It's been... shown to me in a lot of ways. I didn't want to accept the responsibility of it really, even though I was trying, but I still was reluctant. Now I'm kind of into it. Because it's like, you have a choice, man, you can grow or die. We have to do it – we have to grow. If we don't grow, we die.

"We can't do the same sludge forever. I'm not Paul Stanley, man! I can't f**kin' play sludge, man, for f**kin' 20 years. Sludge, man. It's sludge rock.

"THAT'S ONE of the reasons why 1989 kinda got written off. We had to find a whole new way of working together. Everybody got successful and it changed things, of course it did. Everybody had the dream, when they got successful they could do what they want, right?

"That turns into Slash bringing in eight songs! It's never been done before, Slash bringing in a song first and me writing words to it. I've done it twice with him before and we didn't use either of those songs, out of Slash's choice. Now he's got eight of 'em that I gotta write words to!

"They're bad-assed songs, too. I was working on, like, writing these ballads that I feel have really rich tapestries and stuff, and making sure each note, in effect, is right. Cos whether I'm using a lot of instrumentation and stuff or not, I'll still write with minimalism.

"But it has to be right; it has to be the right note and it has to be held the right way and it has to have to right effect, do you know what I mean?"

"Recording is my favourite thing, because it's like painting a picture. You start out with a shadow, or an idea, and you come up with something and it's a shadow of that. You might like it better. It's still not exactly what you pictured in your head..."

I didn't know you were such a perfectionist.

"What people don't understand is there was a perfectionist attitude to 'Appetite...'. There was a definite plan to that. We could have made it all smooth and polished. We went and did test tracks with different people and they came out smooth and polished. We did some stuff with Spencer Proffer and Geffen Records said it was too f**kin' radio.

"That's why we went with Mike Clink, we went for a raw sound because it just didn't gel having it too tight and concise.

"WE KNEW what we were doing, and we knew this: we know the way we are onstage, and the only way to capture that energy on the record, okay, is by making it somewhat live, doin' the bass, the drums and the rhythm guitar at the same time.

"Getting the best track, having it a bit faster than you play it live, so that brings some energy into it. Adding lots of vocal parts, and overdubs with the guitars. Adding more music to capture... because Guns N' Roses onstage, man, can be out to lunch!

"But it's like, you know, visually, we're all over the place and you don't know what to expect. How do you get that on a record? That's the thing.

"That's why recording is my favourite thing, because it's like painting a picture. You start out with a shadow, or an idea, and you come up with something and it's a shadow of that.

"You might like it better. It's still not exactly what you pictured in your head. But you go into the studio and add all these things and you come up with something you didn't even expect.

"Slash will do, like, one slow little guitar fill that adds a while different mood that you didn't expect.

"That's what I love. It's like you're doing a painting and you go away and come back and it's different. You allow different shading to creep in and then you go, 'Wow, I got a whole different effect on this that's even heavier than what I pictured. I don't know quite what I'm onto, but I'm on it, you know?' "

"Jagger was supposed to have told me off and the next thing you know I'm onstage singing with him... That sure fked with a lot of 'em. I mean, it's either somebody kicked our ass or it's how some chick is scared I'm gonna come kill her cat"**

YOU'RE USING Clink again to produce the new album, and you're recording in the same studios you made 'Appetite...' in. Are there any ingredients you plan to add to the recording that you didn't use first time around?

"Yeah. We're tryin' to find Jeff Lynne..."

Jeff Lynne?! (Leader of '70s monoliths Electric Light Orchestra – ELO – last seen hob-nobbing it with the Travelling Wilburys)

"I want him to work on 'November Rain', and there's like three or four possible other songs that if it works out I'd maybe like him to look at."

As an additional producer to Clink, or to contribute some string arrangements, or what?

"Maybe some strings, I don't know. Cos this record will be produced by Guns N' Roses and Mike Clink. But I might be using synthesizer – but I'm gonna say I'm using synthesizer, and what I programmed.

"It's not gonna be like, 'Oh, you know, we do all our shows live', and then it's on tape. That not gonna be the thing.

"I mean, I took electronic music in 11th-grade at school. It's like, I don't know shit about digital synthesizers but I can take a f**kin' patch-chord and shape my own wave forms and shit, you know?

"So now I wanna... you know, jump into today. I've never had the money to do it before. Maybe someone like Jeff Lynne can help me. It's a thought."

This song, 'November Rain', I read somewhere that you said if it wasn't recorded to your complete satisfaction you would quit the music business...

"That was then. At that time it was the most important song to me."

Were you serious, though, when you said you'd quit the music business if it wasn't done right?

"Yeah! That's the f**kin' truth, all right. But the worse part of that is, like, if you wanna look at it in a negative way, I've got *four* of those motherf**kers now, man! I don't know *how* I wrote these, but I like 'em better than 'November Rain'! And I'm gonna *crush* that motherf**kin' song, man!

"But now I've got four of 'em I gotta do, and they're all big songs. We play them and we get chills.

"It started when I came in one day with this heavy piano part, it's like real big, and

KONTINUEZ OVER

GUNS

FROM PREVIOUZ PAGE

it fits this bluesy gospel thing that was supposed to be a blues-rocker like 'Buy Me A Chevrolet' by Foghat or somethin'. Now it's turned into this thing, like, 'Take Another Piece Of Heart' (by Janis Joplin) or somethin'..."

I'm still mulling over the giddy prospect of Jeff Lynne working on the next Guns N' Roses album... Why him? Were you ever an ELO fan?

"Oh yeah, I'm an ELO fanatic! I like old ELO, 'Out Of The Blue', that period. I went to see 'em play when they came to town when I was kid and shit like that. I respect Jeff Lynne for being Jeff Lynne. I mean, 'Out Of The Blue' is an awesome album.

"So, one; he's got stamina, and two; he's used to working with a lot of different material. Three; he's used to working with all kinds of instrumentation for all kinds of different styles of music.

"Four: he wrote all his own material. Five: he produced it! That's a lot of concentration, and a lot of energy needed.

"Hopefully, I would like, if he's available, to have him. He's the best. But I don't know if we can get him or not."

You'd work with him just on certain tracks?

"That's what I'd like to start with. I mean, who knows, maybe him and Clink will hit off just great, and everybody'll be into it. If it works, then great, welcome to it, you know?"

SILENCE REIGNS for a brief moment, Axl's attention turned suddenly to the low distant hum of his hi-fi which has been spinning taped music throughout the conversation, his gaze frozen between the ashtrays and magazines littered on the table before us, a pinched little smile creasing his lips.

I ask who it is we're listening to.

"Cheap Trick, 'In Color', featuring Rick 'The Dick' Neilsen. What a f**kin' asshole! I love Cheap Trick, too. It's kinda funny now, cos I listen to it and just laugh at him."

Why? What happened?

"There was a thing in *Rolling Stone* where he said he f**kin' decked Slash! He didn't deck Slash! Do you think anyone is gonna f**kin' deck Slash when Doug Goldstein (GN'R tour manager) is standing right there between them? It's not gonna happen."

Why does everybody want to tell the world they beat up one of Guns N' Roses?

"Because Guns N' Roses has this reputation for being bad, you know, the new bad boys in town, and so, like, hey, man, it perpetuates down to f**kin' Rick Neilsen wanting to get back in good with the youth market by claimin' he's badder than Guns N' Roses, you know?

"If he had any real balls, he'd apologise to Slash in the press. Not in person, he can come up to me and say he's sorry all he wants, it doesn't mean shit 'til he says it in the press.

"Now Bowie's a different situation, because Bowie hasn't talked to the press. It's not like he went and talked to the press about our bust-up. So Bowie can apologise to me, and then when they see photos of me and him together they'll go, 'F**k, we tried to start a war and look at these guys, they're hangin' out!' Ha-ha-ha! That's cool, you know?

"Like Jagger was supposed to have told me off and the next thing you know I'm onstage singing with him... That sure f**ked with a lot of 'em.

"I mean, it's either somebody kicked our ass or it's how some chick is scared I'm gonna come kill her cat. I mean, I could make a joke about it, but..."

SPEAKING OF 'bad boys', did you get to meet Keith Richards when you supported the Stones?

"I got to meet him and talk to him for a little bit. I just kinda watched the guy. Basically, I told him I gotta go shopping... cos he has the coolest coats in the world. He just loved that.

"I asked him about Billy Idol rippin' the ideal off for 'Rebel Yell' from him, kinda joking. And he goes..." (Axl adopts a tie-dyed Cockney accent), 'Stole it off my f**king night-table, he did!' Ha-ha-ha! I thought that was great.

"It's like, I met John Entwistle from the Who, man, and I said I'd always wondered about these rumours about 'Baba O'Riley' you know, like for the keyboard parts they went and got brainwaves and then programmed 'em through a computer, you know?

"So I asked Entwistle, and Entwistle's annihilated out of his mind, right, he's in his own little world, and he looks at me and goes, 'Brainwaves? What f**kin' brainwaves? Townshend ain't got no f**kin' brainwaves!'. Ha-ha-ha! And yet Townshend's a genius and he knows it.

"Then I asked him about the time he was supposed to have shot up all his Gold records, and he said, 'I'll let you in on a secret, mate. Those were all Connie Francis's records, I f**king stole 'em! I ain't gonna shoot my own goddamned records!'.

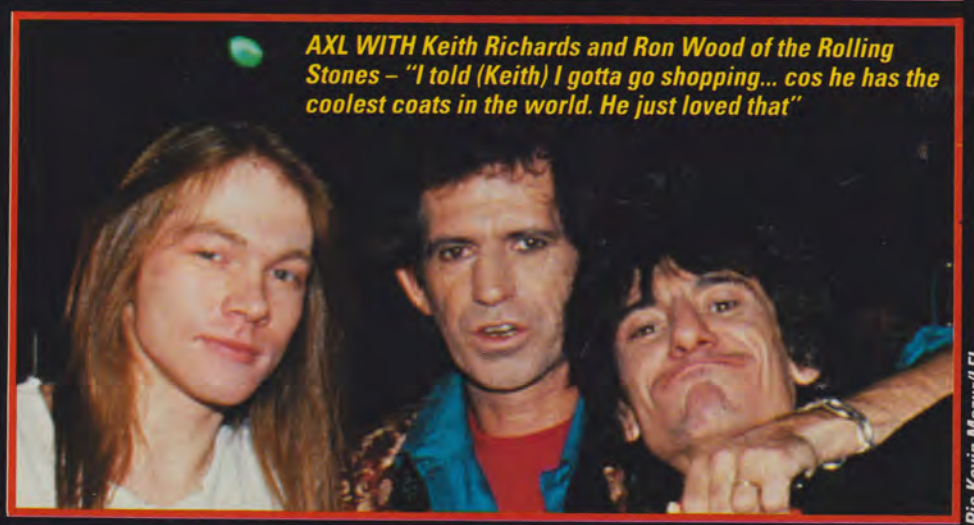
"I said, 'Wow, okay, I've had enough of this guy, I can't deal with it anymore!' Ha-ha-ha! He was just f**kin' lit and ready to go..."

You seem very settled at the moment, relaxed, not a bit like your image.

"I'm happy to kick-back tonight and sit around jawing, because today everything is under control. Tomorrow – wait and see – it's f**kin' over! Somethin' will come up.

RICK 'THE Dick' Neilsen of Cheap Trick with Izzy Stradlin' – "He said he fkin' decked Slash! He didn't... If he had any real balls he'd apologise to Slash in the press"**

Pic Gene Ambo



AXL WITH Keith Richards and Ron Wood of the Rolling Stones – "I told (Keith) I gotta go shopping... cos he has the coolest coats in the world. He just loved that"

Pic Kevin Mazur/LFI

There's only one thing left, and that's this damn album, man. That's it.

"I mean, we may do another record but it's like, Guns N' Roses doesn't fully function, nothing ever really happens, to its utmost potential, unless... it's a kamikaze run!

"Unless it's like, *this is it, man!!!* Like, f**k it, let's go down in f**kin' flames with this motherf**ker! That's how we are about the record, everybody's like, we're just gonna do this son of a bitch..."

THE HOUR, as the prophet sang, is getting late. We wind up with the obligatory, 'What now?' questions, Axl casting a slant-eyed glance into the immediate future for himself and his band.

"The main thing about the next record is this is our dream, to get these songs out there into the public. Then once we get out there we'll fight for them with the business side and stuff. But at this point that's not what's important.

"What's important is the recording of the songs. If the business comes down really hard on us in a weird way, then we'll make our choices – do we wanna deal with this, or do we not wanna f**kin' deal with this?

"The record will sell a certain amount of copies the minute it comes out anyway, and we could live off that for the rest of our lives and record our records on small independent labels, it doesn't matter. I mean, that's not in the plans, but... ultimately, it just doesn't matter, you know?

"It's all down to what we want to deal with. Do we wanna be giving everything that we feel we have inside of ourselves, to do the shows to our top potential? Yes, we do. But I don't choreograph things. I don't know when I'm gonna slam down on my knees or whatever.

"It's like, you have to ask yourself, do I wanna give all that, and have someone f**kin' spittin' in my face? Does it mean that much to me? No! I dig the songs. If you don't want 'em, fine. But I don't have to give them to you."

I KNOW YOU'VE often threatened it, but if you wanted to, could you really leave all this behind – the band, your career in the music business – not just financially, but emotionally, artistically...?

"If I wanted to badly enough, sure. This is all right, in bits and pieces, but whether it'll take up all the chapters in the book of my life, I don't know.

"I would like to record for a long time... I have to make this album. Then it doesn't matter. This album is the album I've always been waitin' on. Our second album is the album I've been waitin' on since before we got signed. We were planning out the second album before we started work on the first one!

"But as much as it means to me, if it bombs, if that happens, yeah, I'm sure I'll be bummed business-wise and let down or whatever, but at the same time it doesn't matter. It's like, I got it out there. That's the artistic thing taken care of. Then I could walk away..."

AXL: "I just hope the people are into (the new LP), you know? I think that the audience will have grown enough..."

Pic Robert John

What about the money – could you walk away from that?

"I'd like to make the cash off the touring, and then I'd like to walk away knowing that I can support my kids, for whatever they want, for the rest of my life, you know? ...and that I can still donate to charities.

"I'd like to have that security. I've never known any security in my whole life. The financial aspect is just to get that security. If I have that in the bank I can live off the interest and still have money to spend on whatever – including, top of the list, the welfare of my own immediate and future family."

LAST QUESTION. First question. Same question, in fact, I've been asking for the last couple of years...

"This album is the album I've always been waitin' on. Our second album is the album I've been waitin' on since before we got signed. We were planning out the second album before we started work on the first one!"

"When will the album actually f**kin' come out, right?"

I nod. He doesn't.

"It's taken a lot of time to put together the ideas for this album... in certain ways, no-one's done what we've done – come out with a record that captured that kind of spirit, since maybe the first Sex Pistols album. No-one's followed it up, and we're not gonna put out a f**kin' record until we're sure *we* can!

"So we've been trying to build it up. It's like, it's only really these last couple of months that I've been writing the right words. Now suddenly I'm on a roll, all the words for Slash's songs are there. But it's taken this long to find 'em.

"I just hope the people are into it, you know? I think that the audience will have grown enough, though. It's been three years – they've gone through three years of shit too, so hopefully they'll be ready to relate to some new things.

"When you're writing about real life, not fantasy, you have to take time to live your own life first and allow yourself to go through different phases.

"Now I think there's enough different sides of Guns N' Roses that when the album is finally released *no-one* will know what to think, let alone us! Like, what are they tryin' to say? Sometimes I don't f**kin' know..."

TATTOOED TEMPTATION

New York City's 'colourfully scarred grebos' CIRCUS OF POWER's new LP is called 'Vices'. It's an appropriate title, cos 'vices' is a subject close to vocalist ALEX MITCHELL's heart. "Vices ruin a person," he says. "I have a real problem with the straight and narrow..." MIKE GITTER tries his damnedest to get corrupted...

VICES. AN unhealthy preoccupation. Temptation. The sort of thing that rips a man's soul apart. On these outstretched vulture's wings glide Circus of Power, a bunch that house the souls of John Lee Hooker and Ornette Coleman in the minds and bodies of axe-murderers. Workingman's blues through bloodstained guitars.

Tattooed vocalist Alex Mitchell sits before me, a fascinating *mélange* of street poet and braggart, philosopher and brawler. Today, he's unusually animated and hyper-pensive. He's getting fidgety, doing interviews all day and fed-up rehashing and explaining the same first album dogma and rigmarole.

The Lower East Side 'Sound'. Tattoos. 'Gator' rock. This time 'round Mitchell and company have a lot more up their colourfully scarred sleeves. And chests. And hands.

"We called the album 'Vices' quite unintentionally," says Alex. "It wasn't planned that way, but the more we thought about it, the more it made sense. Vices are generally what ruin a person. His motivations. His love. His lust for whatever it is that gets him to sleep through the night without going crazy.

"I think more than ever people are coming to terms with their vices and temptations. Drugs. Lust for the flesh. You can't be as crazy as you used to be, running around like a sexual vagabond. It's making people look at themselves a lot harder."

Wise words from the ringmaster of COP, a band their A&R girl once referred to as, "A five man disaster area, five guys with little conscience... or girlfriends."

"There's things that I've done in the past that I would never consider doing now. Not that I'm old and wise, but I *am* older and wiser. It's a matter of balance. I can go off one way and then go off on another, but I still do have a real problem with the straight and narrow."

THERE'S A rampant growth factor to both Mitchell's words and music. A year ago, both he and his comrades – drummer Ryan Maher, bassist Zowie Ackerman, guitarists Gary Sunshine and Ricky Mahler – seemed more into the party and poontang than progression.

You never heard of how great their self-titled RCA debut may have been, it was the image. American grebos, lewd and lascivious, trashing their dressing rooms and their Harleys.

'Vices' puts all that to rest. With veteran knob twiddler Daniel Rey, Circus of Power have formed a natural alliance. A partnership that's taken 'em both to new plateaux and echelons in their respective careers. 'Vices' is just the sort of document COP needed, the album with which they prove their worthiness as something beyond the purveyors of gnarly clothes, unwashed hair, huge gonads and bad-ass attitude.

The LP is awash with Mississippi blues, Stooges sensuality, Johnny Thunders hook and massive, er, Power.

"I don't think we did it the way you're supposed to," snickers Mitchell. "The way things are today, you've got to blow everyone away with your first album, not your second. I'm a lot happier with the way we did it, it's a sign that we're growing. And besides, I would hate to have to repeat a first record. If Guns N' Roses can do that for instance, I'd have to take my hat off to 'em, I'd be amazed.

"I think I know where we are now better. I think we have our goals as both a band and as people set forth a bit firmer. When you're working construction one day and a few months later you're in the studio, then, on the road, it's a whirlwind effect. You don't have any reality checks and you really lose perspective. You get caught up in a lot of bullshit that just brings you down.

"When we went in to do this record, we completely changed our attitude about doing an album. We wanted to do something that would just totally kick ass. Before, we would rehearse and write twice a week for two or three hours, but for 'Vices' we worked our butts off everyday for like five hours. It became very worklike, not bullshit.

"In the six weeks we recorded, I went out maybe four or five times. I usually do that in one week! And it all shows. The music sounds clean, energetic, emotional. It sounds self-assured and sounds like we have our shit together."

PERSONNEL-WISE it's another issue altogether. Life in the Circus camp hasn't exactly been harmonious; tempers often flaring, members bickering, the upshot of five radically different individuals living on cramped stages, claustrophobic buses and insufferable vans for the past year and a half.

Al smirks. "Being in a band is like being married to four women at once. It's great sometimes, but to deal with it, you have to be so damn diplomatic. Up to two weeks ago there was talk of people leaving the band, the band not continuing, whatever.

"We all just sat down and realised that we've got too much going for us to stop ourselves dead in our tracks. We've put the past behind us, the bad things, the hard times. We've got a lot more positive attitude. Who knows how long that'll last but, for now, it feels like we've been reborn."

Circus Of Power are not what you'd call a message band, but they're not entirely oblivious, either. Life on New York City's Lower East Side, while incredibly over-glamourised, does possess its romantic notion of Bohemian decadence. Drugs. Vices. Temptations.

Circus Of Power aren't exactly strangers to these things and bring 'em to the fore with the likes of 'Don't Drag Me Down' or 'Junkie Girl', slices of life from the band's stomping grounds.

What conclusions has the man come to regarding drugs?

"I don't like to do them any more. It's like in the Castanaeda books, Don Juan tells Carlos, 'Drugs are so you can sweep the shit off your eyes so you can see into the purer vision.'

"To continue to do them is pointless and Don Juan is careful to remember that he has to spend a few days after doing them to repair his body. I just got bored with them, the more I did them, the more I got bored.

"LIVING IN New York around the people that I know, you see too much bad shit, drugs killing people. Losing friends is about as heavy as it gets and I've seen too much of

"Slowly but surely, between Reagan and Bush, they're making America into this cozy Right Wing thing while the real problems like homelessness and not being able to get an abortion are ignored. I guess the message our leaders are preaching is that it's good to be greedy. It's good to not care." – ALEX MITCHELL

that. But I don't like the whole 'Just Say No' thing. You can't go butting into people's lives. There is no war on drugs. What about liquor which is a three-piece suite drug?

"Slowly but surely, between Reagan and Bush, they're making America into this cozy Right Wing thing while the real problems like homelessness and not being able to get an abortion are ignored. I guess the message our leaders are preaching is that it's good to be greedy. It's good to not care."

Mitchell does. Currently co-writing a side project with the legendary Johnny Thunders, he's setting his sights on New York's most staggering problem – homelessness. With the likes of Joey Ramone, Michael Monroe and a yet to be announced all-star cast, Al's intent on making a ruckus.

"It's really disgusting. I've still got a lot of friends who've got the 'f**k 'em, they can get a job' attitude. F**k that! A lot of them can't get jobs, a lot of them are women and children. The rents in New York are unaffordable, usually 1,000 dollars a month! How can people support themselves if, on the average, the cost of living is that ridiculously out of reach?

"I think more than ever people are coming to terms with their vices and temptations. Drugs. Lust for the flesh. You can't be as crazy as you used to be, running around like a sexual vagabond." – ALEX MITCHELL

"New York is a bomb ready to explode and has been for a long time. Under the streets, the whole infra-structure is falling apart, the electrical wires, transport systems, water supply... it's a joke. Above the streets the drugs are hitting so hard, it's scary.

"I don't know what can save this city. Certainly not the cops, they don't care. Then, so many of them got busted out in Brooklyn as part of a drug ring. That shit scares me because the same cop that would just love to bust my gonads against a wall will stick a packet of drugs in my pocket or – even worse – is dealing behind my back.

"Talking about this is a good first step, but there's an awful lot of work to be done."

ALEX STARES at his tattooed knuckles. One hand bears the word 'Power', the other 'Faith'. To him, these are amulets, words of protection that tie into Circus' oft-ignored, subtle shroud of mysticism. Another vice. A topic locked into the cool groove of 'Dr Potion'.

"I burn candles and have little amulets and things that I'm into. These words on my hands are protectors of a sort, if that's what you want to call them. Y'know, love spells, that sort of thing. That song's a sensationalised version, but it's fairly true. I know when I want a woman so bad I'll do anything, even send spells out to her.

"I'm fascinated by things like that, Celtic love charms, voodoo. It's been totally shoved underground ever since they started hanging people for being witches.

"Now, the only time you ever hear about mysticism is in a Santeria ritual or a drug cult. And to tell the truth, people like Charles Manson didn't help matters much. It's funny, a lot of my friends are very into it and if you look beyond the America of lawyers, guns and money, you'll see that mysticism is a very important aspect of life."

Vices. Temptations. From the inner-city to the out-of-body, Circus of Power are taming the two headed monkey on their collective backs. Southern-tinged power rock for Northeastern urban collapse.

CIRCUS OF POWER (Alex Mitchell centre of pic): 'lewd and lascivious' no longer?

Pic Kristin Callahan

KONCERTZ

Finger clickin' good

FAITH NO MORE
Barrowlands, Glasgow

"F**K OFF you stupid Goth. Typical f**kin' Goth!" The not so genteel six foot plus of Faith No More T-shirt to my left raises the obligatory finger at the bottle black haircut 10 foot ahead.

With little prompting and a degree of luck, he's managed to elevate himself up to stand on his mate's shoulders, miraculously avoid the almost perpetual torrent of plastic bottles and cups rained upon him, and by way of celebration is swiveling around like an alarmed windmill with a cog seriously amiss.

Mike Patton fails to notice any of this. He's trying his hand at Audience Participation: "Could you all snap your fingers like this?". He holds out his arm and exaggerates a brief finger-clicking motion. "Hey, Mr Soundman, they all snapping their fingers at the back?"

Indeed.

"Wow".

As if by way of thank you, 'We Care A Lot' comes careering in – all punch and happy homicide. The Glasgow Space Cadets go *craaaazee*, and Windmill goes down like a house of cards hit by a concrete block.

Before I boarded my plane, a Scots native in exile told me there was nothing quite like a Glaswegian welcome. A remark I've heard a thousand times before, from a hundred different sources, about god knows how many different towns, venues, crowds, fans. And always, always from people who were looking back...

The Glaswegian hardcore stems from the lip of the stage to the very rear of the hall. In a barn as humid as the Louisiana springtime, they didn't let up for an instant.

Faith No More received the kind of welcome that couldn't have been more elated or passionately heartfelt had they been raised in nearby George Square rather than the Bay Area. Finally, the 'Real Thing'.

FNM bathe in it and bow to it under the rainbow dazzle of their metal rectangle of the lighting rig. Patton, bare torso and a white towel over his head, legs spread apart, has a stance and delivery aligned more to the degrees of intense rap music than anything like hard rock.

He annunciates a little like Robin Williams: "You eat your haggis this morning?" to a chorus of good natured jeers.

"You gotta eat your haggis, otherwise you won't get big and strong...".

Where the cue amongst that lot is I've no idea, but 'Surprise, Your Dead', hits me straight in the face as forcefully and emphatically as a jealous slap.

Then there's a brief commotion up my side, one that I mistake for a fight and step back expecting to watch the dull punches and heavy intrusion of security. Instead, there's a girl, no more than five foot being dragged out of the furious crowd. For the moment it looks as though she's stopped breathing, her boyfriend doubled over her still form. Then the air comes out of her in sobs, she's okay, and 'Epic' is a starting gun shot from the stage.

A pair of upturned legs form a surreal "V" close to the front. Baseball boot soles reaching towards the white diamonds of the curved ceiling.

The band throttle 'Woodpecker From Mars' resolutely then return to the impatient stamping and cheering with the wonderfully absurd 'Zombie Eaters'.

'War Pigs', not surprisingly, rumbles as a dirty finalé, with its heavy kick the final stamp over the sodden, sold-out Barrowlands. An echo repeating above the warm mist rising from the crazy, stinky, sticky crowd.

FNM and their audience deserve each other; and they both deserved exactly what they got.

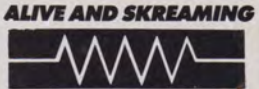
PHIL WILDING

FAITH NO More's Mike Patton: reeling from the after-effects of his morning haggis ration

Pic: Mark Lewallina

The Kerrang! Koncertz Kardiak Kwota – we tap in to the heart of Metal!

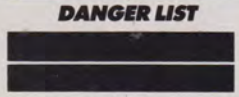
ALIVE AND SKREAMING



GROPING NURSES

STABLE

DANGER LIST



DEAD

Love at first sight

LOVE/HATE
Borderline, London

DANGEROUS. FRIGHTENING, even. To the strains of Hendrix's 'Are You Experienced?', Love/Hate seep onto the tiny stage for their UK debut like a stain on a bedsheet. Drummer Joey Gold rolls like thunder around his single kick-drum kit. Offstage Jon E Love strangles his black axe then steps up as songwriter bassist Skid charges on brandishing a crucifix made from Budweiser cans. I swear the front row takes one step back, afraid. And they ain't even met Jizzy yet...

Frontman Jizzy Pearl is mad. He licks his lips lasciviously while crazy Bon Scott eyes peer out beneath the singed eyebrows on Jim Morrison's face. He writhes and flails his arms like a man drowning in quicksand.

Together, the psychotic foursome are already halfway through 'Blackout In The Red Room' – the title-track from their six-sense, six-pack *six*-K killer-diller debut – and I'm so stunned I ain't even drawn a breath yet.

Smash! The song's over. Bam! There goes 'Tumbleweed'. Bif! 'Wasted In America'. (Hey, wasn't that new?) Boom! 'One More Round'. (Yes, please!) Crack! 'Fuel To Run'. (Yeah, I need it...)

This is all happening so fast. For Love/Hate three minutes make an epic and two minutes are all it takes.

Initially, it's a seven-pronged attack. Letters see... Sex. Lust. Energy. Alcohol. Zebras. Excess. S.L.E.A.Z.E. Okay, okay, so I lied about the zebras – but this is *so* sleazy it's corrupting.

Over to my left, Skid is stamping his cut-off clad legs like a demented clockwork soldier, bobbing his raven black mop and I'm wondering if I'll ever see his eyes.

To Skid's left, Jizzy is spitting out staccato lyrics, peeling off painted leather skins and going very close to the edge. He's a headcase with "star" written all *over* him, but the salivating girlies only want to check the spelling on his dick.

Me? I want all the numbers to rattle off head-to-tail like on the LP, like 'Mary Jane' and 'Slave Girl' did tonight – with numbers this short and power-packed, any gaps between seem like eternities. I want to meet their *'knock-down, blue-eyed slut psycho-virgin tease rock queen, thirteen, buxom-blonde, bad dream'*, I want the solos in 'I Am The Snake' kicked the hell out, and I wanna know why no 'Slutsy Tipsy'?!?

But I'm all outta beer, they're damn near outta time and 'Why Do You Think They Call It Dope' crashes the set home and only 'Straightjacket' can contain them for an encore.

Not perfect but brilliant beyond argument. Conclusive proof that there is life in LA after G**s N' R***s, that S**d R*w can be caught and that rock 'n' roll *will* damage you health. The Next Big Thing and No Mistake.

NEIL JEFFRIES

SKID: demented clockwork soldier in cut-offs

Pic Rick Gould

WOTTA WANG-BORE

Pic Paul Harries

YNGWIE MALMSTEEN: fluent, gifted, but above all... boring

YNGWIE MALMSTEEN
Hammersmith Odeon, London

YNGWIE STRUTS; Yngwie throws back his head; stalks the stage, sticking his right foot on any and every available platform and out at the audience. Yngwie throws the guitar over his shoulders, Vai-style; sinks to his knees, flips plectrums every few seconds – plucking another from the mic stand with practiced ease – and gets through a couple of dozen before the first song is over.

He throws every shape in the book and comes up with a couple of his own. One minute he's Hendrix, the next he's a guitar totin' version of JS Bach, the next he's someone else. But which one, if any, is Yngwie?

The sound stinks; barely audible vocals, rattling and indistinct drums, muddy keyboards, and the bass a low, almost sub-audible frequency thump.

Yngwie plays a speed-freak blitz. Then he's Hendrix again – 'scratch' wah-wah and glorious sustain. Now he's a '90s Guitar Hero – head thrown back, eyes scanning the lighting rig, fret-tapping fingers blurred. He flips more plectrums and twirls more twirls. One minute he's riffing like a good 'un, the next he's into 'Greensleeves'-ish, folk-ish tripe. He's a bionic Blackmore, he's Tchaikovsky on speed, Bach on uppers or Vivaldi on acid. Guitar games without frontiers, music without tunes.

There's showmanship and there's fooling-the-gullible, 'arrogant bastard' antics. There's guitar playing at speeds to make your head spin – mercurial solos that threaten to cause a sonic boom build-up. There's wang-bar abuse, dive-bomb screams, and more Stratocasters on display than in a Fender showroom. A red one, a sunburst, two white ones at once – the Strat riding shotgun behind his back, an acoustic on a stick.

Another 'song', another Strat. Another Strat, another solo. He lifts the guitar – a gold one this time – off his shoulder, waving the six-string totem of hero-worship above his head whilst playing impossible ear-splitting runs. He's fast, he's fluent, he's phenomenally gifted, and he's incredibly boring.

The stage-front audience are static. Awestruck? Gobsmacked? Their brains unable to register or fully comprehend this 'critical mass' masturbatory widdly? Or maybe just brain-f**ked?

The vocalist introduces the band and is disappointed by the poor response: "C'mon," he hollers. "This is a rock concert!" The statement is arguable.

I mean, what does Malmsteen want? Platinum albums? Grammys? Or a Nobel Prize for reinterpreting the laws of motion?

A 12-bar, a 12-bar. My kingdom for a 12-bar. **PAUL HENDERSON**

THUNDER
Cat Club, New York City

RIGHT, SO here's the American perspective on Thunder, currently one of several bands being touted as 'the next big English this' and 'the great that of British rock'. Let me tell ya folks, I've run headlong into several of these *wunderkinds* in recent months, all taking their first toddling steps onto US soil, and I have to say I don't quite know what the fuss is all about.

Thunder are a competent lot onstage – but that sums it up. The songs didn't move me in any fashion, except for the odd toe-tap or nod, and for the most part the band failed to distinguish any kind of identity for themselves. There was the odd Bon Jovi lick, my friend hummed 'I Remember You' to one of the tunes, and someone even worked out Bob Seger's 'Old Time Rock And Roll' to another. But all the different approaches never gelled into a potent whole.

Maybe it was nerves, first US performance and all that, and certainly not helped by the notoriously lukewarm Cat Club crowd. The band certainly didn't seem too sure about how to relate to the unfamiliar American faces. They attained a low-level flame of competence and never raised the heat. In America, that's just not good enough, lads. **DON KAYE**

THE RED AND THE BLACK
The Red Zone, New York City

THE BIG question hanging over this, the debut performance by guitarist Buck Dharma's new band, is of course whether or not Blue Öyster Cult has been laid to rest. Certainly, no matter what manager Sandy Pearlman may think, BÖC can't continue without Buck. Can you picture Eric Bloom singing the gorgeous harmonies of 'The Reaper' or 'Burnin' For You'? No, I didn't think so.

As for this rather cynically named trio (rounded out by the recent BÖC rhythm section of bassist Jon Rogers and drummer Ron Riddle), they were very solid, they pulled off the expected Cult classics with ease and muscle, but the original material aired came across as undistinguished. Jon Rogers, trying his hardest to look like Geddy Lee, is an unremarkable vocalist, and even Buck's golden tones didn't quite translate beyond acceptable, not-very-cutting hard rock.

What did translate, and always will, was the man's vibrant, subtle, beautiful playing – there's no doubt in my mind that he remains one of rock's most overlooked guitar masterminds. It's almost eerie watching Buck Dharma play live; the way he moves, the motions of his hands over the frets and strings. He's one of the few guitarists I've seen who appears truly connected with his instrument.

The verdict? Interesting. We'll see what happens. **DON KAYE**

MELVINS
Kennel Klub, San Francisco

ONE OF the more beautiful things about Melvins is that they look how you feel after a full day being alive and ordinary in a dishevelled society such as ours. That inner-grimace, that pinpoint frustration that becomes a vacuous anger by the end of the normal 'day' is captured in one sick and foul body: Buzz. Buzz is Melvins' voice and guitar, and an ugly figure he cuts too, throwing himself around like a nasty little gremlin heading headfirst for the bottom of the wishing well.

A haircut that the lead in David Lynch's 'Eraserhead' would've killed more for, he stands solemn, eyes closed in some perverse little space he's carved out for himself, before pogoing straight into such twisted out slow and sludgy agonies as 'Oven'. His grimace makes King Billy look like a devout Christian and his actions look as though they could translate into those of your favourite serial killer quick as a flash.

Drummer Dale is totally lost in his own little world, his own personal meter clicking to his own wriggly beats and pounds. At times you are forgiven for thinking that Dale is caught in suspended animation, arms hanging in the air before they crash down on the simple arrangement of skins.

With usual charismatic bassist Lori absent on medical leave, it was left to record company honcho Tom Flynn to cut a credible 72-hour rehearsed performance on bass, though I suspect anyone tweaked enough to sign this stuff could play it. Inspired and more solid than a ten-ton leadweight, Melvins literally ploughed their way through 'Ozma' and 'Gluey Porch Treatments' LPs.

And whilst many feel Melvins to be no more than Sabbath riffs speeded up, live they totally blast any lingering impressions of that nature into hard spiky walls. Melvins are simply a shit-heavy group who play with riffs that Iommi might be too old or too scared to touch these days. I remember recently sitting around praying for a band that could simply walk onstage and blow the shitty cobwebs off an increasingly 'pleasant' live scene. A band that could make an album without 24 tracks and a big-knob behind the console. A band to whom I could gleefully idiot-dance. Here they are, and they're coming to Europe later this Summer. Melvins quite simply bludgeon all that filthy crap that sits inside your pipes right out of you.

STEFFAN CHIRAZI

LISA DOMINIQUE
Marquee, London

FOR ALL that I could see, Lisa Dominique managed to keep her top on tonight. Wrapped in what looked like a wet Kleenex blouson and the obligatory black denim strides, she sniffed, stomped, went painfully out of tune and baptised her pre-pubescent lads down at the front in dutiful arcs of chummy sweat.

"What do you want?" she teased in bountiful flat-cap tones. "Ooh, I know what you want," she giggled like a fading starlet out for one final chorus-line part. The lads, clutching fervently at their button-flies, grunted awed appreciation, then were commanded into hushed silence as lovely Lisa swung majestically around to indicate where she'd sewn fetching squares of silver on each cheek of her slacks.

Marino, generally regarded as an All Round Good Chap, plays the show in jet black wraparound shades, hoping not to notice any of his sister's rigorous antics, or be recognised by any of his gentle and winsome guitar-toting fans. His smile is distant and indistinct, occasionally, especially when Delicious Dominique goes for, but never quite reaches the high notes, his flash of teeth could pass for a grimace.

The rest of the band look positively delighted at the couple of hundred turnout – or it could have been that they'd just experienced a rather stimulating and tasty rider. I refuse point blank to believe that anyone enjoyed the show, even the musicians involved.

'Trouble' stumbled on in about four different times, while 'All Fall Down' (Pat Benatar will sue) stunk of flat vowels and shoddy showmanship. Understand, if you will, that the highlight of the evening was Steve 'Krusher' Joule, complete with fluffy new haircut, performing the introductions.

What followed after was a cancerous display of twatting club band bondage, all peep-show bravado without the screens and not even worth a wank.

The night air on Charing Cross road never tasted so sweet...

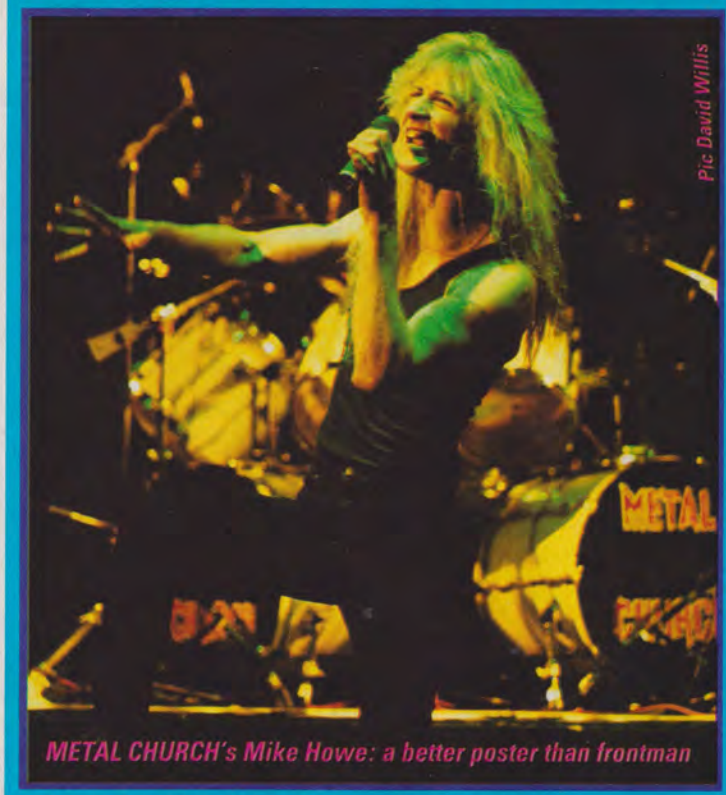
PHIL WILDING

Ooh, do ya think I'm sexy, luv?

Pic Katia Natola

'LOVELY' LISA: not worth a wank

Religious experience



Pic David Willis

METAL CHURCH's Mike Howe: a better poster than frontman

METAL CHURCH, EXCALIBUR
Hammersmith Odeon

OPENING BANDS at the Hammersmith have a notoriously tough time and tonight the Gods certainly weren't shining down on Bradford's favourite sons either. Yet if row after row of empty seats dented Excalibur's enthusiasm then it sure didn't show.

As they've been doing all tour Excalibur worked damn hard. Tonight, though, it was all for precious little reward. The handful who had decided to forego the habitual pre-Hammy drink in the Duke Of Cornwall tried to give the material from current Excalibur album, 'One Strange Night', a warm reception but by the time the applause had finished bouncing around the empty hall the band were halfway through the next song.

Naturally the road crew pulled out all the stops for the customary last-night-of-tour hi-jinx and whizzo-pranks, plumping for ye olde 'pretend to sweep the stage whilst the band are still playing' routine. I'll swear the guy behind me almost laughed.

Not, then, one to amuse your friends with on those cold Winter evenings.

It's been a wee while since Metal Church last ventured over here and, of course, there's been a few changes since then too. Gone is founding guitarist Kurdt Vanderhoof (strangely leaving the band with no original members) and long gone is popular vocalist David Wayne, off to front his own outfit, Reverend.

Their replacements, guitarist John Marshall – who last played Hammersmith with Metallica when James Hetfield broke his arm – and former Heretic man Mike Howe, fit well enough, the two US tours Metal Church have undertaken evident in the band's cohesion, though not in the initial hesitancy of the delivery.

Howe is somewhat slimmer than his predecessor, with a more melodic (albeit less powerful) style, and with the kind of long blond hair that makes pre-pubescent girls wanna plaster his picture over their bedroom walls. But as yet he makes for an unconvincing frontman, his raps often tired and his presence rarely forceful enough.

Thankfully though that buzzsaw guitar and incessant rhythm at the core of Metal Church's heart remains unchanged by Vanderhoof's departure. And it was a pleasant surprise to hear so much lifted from the classic first album, the quintet condensing most of the record, including their radical interpretation of Deep Purple's 'Highway Star', into a five-minute orgy of rifferama.

However this time, as last, it was 'Watch The Children Pray', the outstanding mooody-as-f**k monster from second album 'The Dark', that commanded centre stage. It's beyond belief to think that a band who write tunes that powerful should be currently languishing without a deal.

Admittedly Metal Church encored more by design than by demand. But, just two shows into a European tour with Saxon, a certain rustiness can be excused. By the time they return to the Marquee in May they should be smokin'.

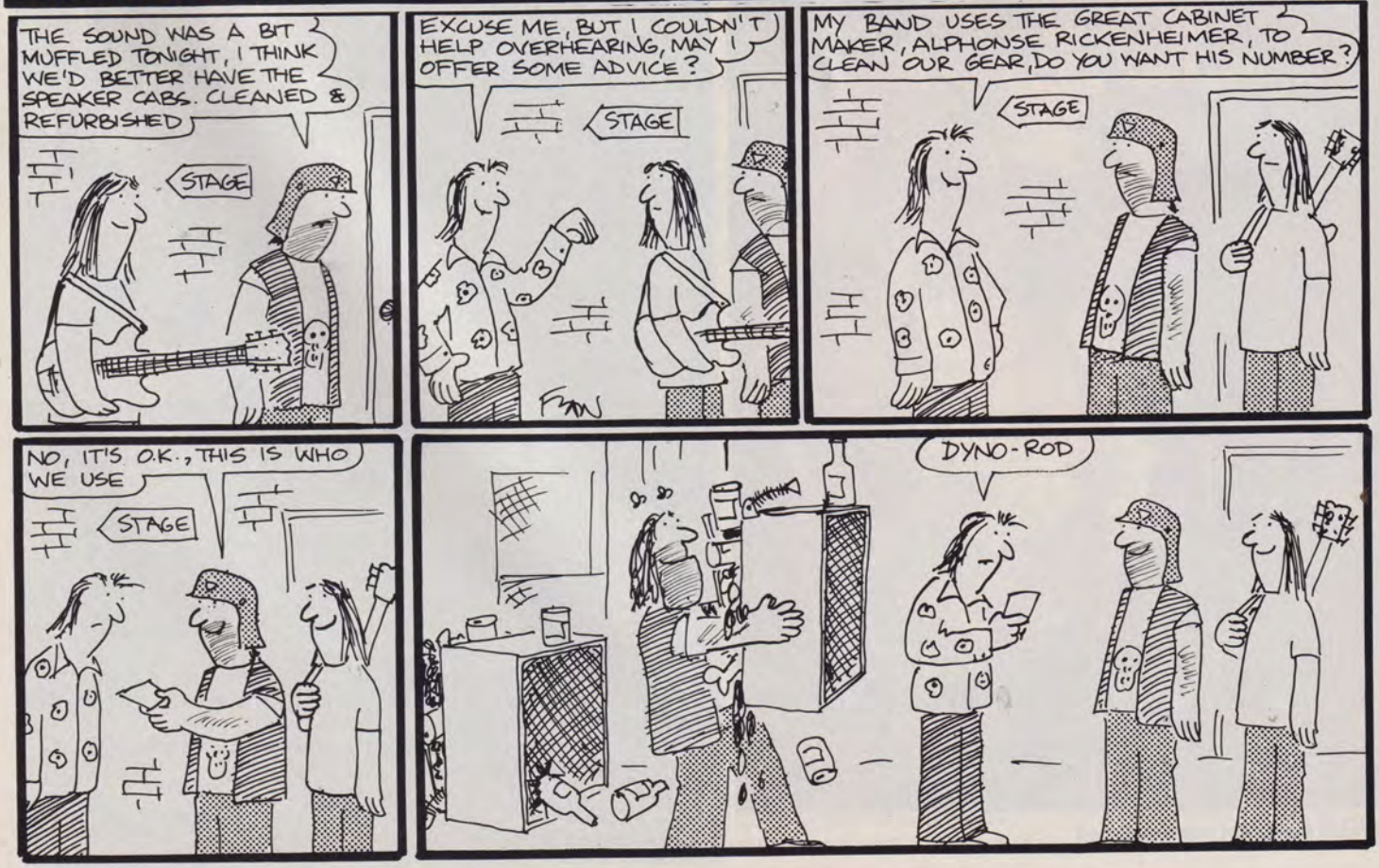
PAUL MILLER

PANDORA PEROXIDE

by Ray Zell

BRICK OUTHOUSE

by Kevin B Flannery



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VIEW FROM THE BAR

■ *'**THE TEENAGE Mutant Ninja Turtles**', like their Japanese warrior namesakes, have the uncanny ability to blend in with the background. As do our very own breed of un-famous rock-soldiers: The Old-age non-mutant Ninja **Kens**! Except for the FACT that our Kens' talent for mimickin' the scenery isn't necessarily an intentional one.*

*Take this week's un-dynamic **Kens Of The Week** duo f'rinstance; not only do they not look like anyone in particular – they ackshully do have the non-mutant talent to look like each other! I think we're faced a spooky VFTB hybrid situation here, boozers; AMAZIN' KEN LOOKALIKES?!?*

*And who be they? Well, yeah, you can be forgiven for not recognisin' Ken, sorry, **'Ben' Matthews** (guitar) an' **Snake Luckhurst** (bass) of... **Thunder**! Yeah, it's incredible innit! What? You don't believe us?! We swear, on **Mick Wall**'s pay cheque, they really, honestly 'n' truly ARE members of Thunder!*

Sheesh! Like, if ya can't trust us, boozers... who can ya trust?!

■ TOO COOL to fool, too tough to bluff! Oooooh YEAH! It's 'Bar time! Arf' that means it's splatter a star time! Strap yer protective battle armour on yer delicate little bods, boozers, cos those fragments of shattered star tend to fly left, right 'n' centre! An' you'll never in a thousand beers be able to explain to yer mom why you came outta yer room with a piece of **Mngwie Yalmsteen** on yer forehead and a **Spike** embedded in yer neck (and a **Willie** in yer ear?!)!

It's a jungle out there, boozin' brothers 'n' swiggin' sisters. Dog eat dog. Kill or be killed. Diet or be fat. Huh? Well, yeah, anyway... you get our drift. You hit them before they hit you! Cos they're out there. Hidin'. Lurkin'. Waitin'. Those ungrateful gutter crawlin' 'rockstars' are all at it, they're all bent... (Hold on, hold on! We ain't completed the sentence!) ...bent on revenge!

We nailed them and now they wanna nail us. But don'tcha all go frettin' none 'bout us, boozers, cos we're hip to their ways. They're the rat an' we're the snake... an' you ain't ever heard of a snake bein' cornered have ya! Or bein' caught like a snake in a trap! Ha! Or 'Hargh!' even. We got them vermin sussed. S-U-S-S-E-D...

An' we just wanna... SHH! Hold it. There's somethin' movin'... over there behind that bush. **Korporal Krusher**... hand me that bazooka. Right, take aim and...

■ *THIS IS what we here at 'Bar HQ like to see – participation from our Reader Corps! After that wicked wicked blackmail-style photobooth piccie t'other week of **Quirebore Spike** and his 'girlfriend' silly **Willie** of the **Gripe**, Trooper **P Sharpe** (oh shit – Trooper Sharpe wanted to remain anonymous! Oh well...!) was inspired to send us this, uh, 'revealing' shot of Spike!*

*"I snuck into his hotel room when the QB's played Northampton," reveals trooper Sharpe, "and Spike was in the bath, in a bandana, singin' their hit single **'Hey You'**! So I took him by surprise, took this shot and scarpered!"*

Well we all reckon ol' Spikey's just gonna hafta stop monkeyin' about in future an' swap his bandana for a banana! HAAAARRRGHHHH!

■ MEANWHILE, BEHIND the enemy lines, one of our super-snoopin' undercover agents has supplied us with some juicy info on those US hippy-dippy darlings **Enuff Z'Nuff**. Remember trooper **Zell**'s fair live review (a 'stable' ratin' is hardly an assassination, now is it, boozers?) of the aforesaid Metal popsters in ish 283? We-e-ell, 'Bar battle HQ has been informed that while eager fans queued outside the Marquee for Enuff Z'Nuff's gig there, good ol' bean **Chip Z'Nuff** snuck out to rap with the kids, which went sumfin' like:

"Hey, did you read *Kerrang!*? Did ya read that Ray Zell's crummy review? Well, I want all you Enuff Z'Nuff's fans to write into *Kerrang!* an' tell 'em he was wrong, an' how great we are! Okay? Allllllll Riiiiiiight! Yer cool! Peace, baby, we love ya!"

Sly ol' dog. Which just goes to prove, contrary to Zell's review, maybe you can teach a new dog old cheap tricks! HARGH! HARGH!

■ TEN-SHUN, boozin' battalion! Any of you soldiers catch that jewel of a semi-comedy **'The Wonder Years'** t'other week? You know, it's that US '60s nostalgia trip affair on Sunday at 6.30 on Channel 4 about **Kevin**, the ever-pressured little brat with the over-active imagination and over-expressioned fresh-punk little face.

Well in this episode, sippin' siblings, our knee-high hero worked his little butt off, mowin' lawns an' all that stuff little brat-punks do in these programmes, to save up for a guitar to join a rock 'n' roll band! Ya dig it? We knew that'cha could! Dat's the kinda diddy dude we want in our Army!

Anyways, there wasn't a dry throat at the 'Bar as we watched wee Kev strike his very first chord: *'KERRANG!'* Yes sir! Not 'boinnng', 'Skreeee', 'mmwroowngggg' or 'nnnnnnang', but *KER-fuggin'-RANNNNNG!'* Even at his band's (the imaginatively monickered **'Electric Shoes'**!) first rehearsal the rest o' da guys could play a bit, but ol' Kev on rhythm guitar – all he knew (and all he needed) was *'KERRANG!'* Music to our ears! **Thomas McRocklin** take up conkers!

An' when they got jammin'? Maaaan, it was the **MC5**! They were wailin'! Ahead of their time!

Oh it took us back to our roots, boozers. Hearin' that magical chord struck in such a naive yet magnificent way took us riiiight back to *Kerrang!*'s konception and reminded us just why we're trudgin' fearlessly through rock's battlefield!

Kev, the 'Bar and all who wail in her... SALUTE 'CHA!

■ AT EASE, Boozers, it's PAAAAAAAARTY TIME! Time to gulp down that grimy rain water an' break open the corned beef!

Well, ackshully it was time to down the fire water for beefy but corny **Krusher**'s birthday bash in the **Star Bar** at the **Hippydrone**! Another year, another beer! Dear ol' Krush, sweet 100 'n' 16 an' never been pissed! Hargh! Just kiddin'... well, about the 'pissed' part anyway! HARGH-part hard-HARGH!

An' what salivatin' celebs were swiggin' 'n' liggin' 'n' diggin' those heavy-heavy monster sounds? We just knooooooow you can't wait to find out! hey, no rush m'man, we'll give ya a second to get that grandpappy of a yawn outta the way. Ya done? Right, here goes nuthin'...

There was dem krazy **Kill City Drongons** askin' **Beki Bond** 'n' **Kim McAuliffe** to 'come on baby light my fire', while those rascally boogie pooches the **Red Dogs** were chasin' **Feline Groove** all around the gaff! **Motörhead**'s **Philthy Phil** was gettin' down 'n' mucky with **Nick** of **King Swamp**, **Willie** of the **Grip** was there merely for the name-check as was ever dapper **Mick Rapper**, er, we mean **'Ransome'** of the **Tattooed Party Crashers** an' **Adam Bomb** just simply re-'fused' (geddit? Bomb? Fuse? Ahh, never mind...!) to leave! Then there was Krusher's lady the very lovely **Lynne** (Although why she puts up with the bozo is one of rock's biggest mysteries – we reckon he puts somethin' in her drink!).

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

'Course those **Balaam And The Fairy** boyz were there, but the poor ol' sods didn't get a chance to mingle as they were trapped in a corner by burly **Skarlet Ze Harlot** 'n' her evil henchwoman **Cara 'Kuffs' Mulford**! An' on the subject of the *K!* krew, our troops were out in force to celebrate Krusher's world weary wrinkles.

We originally planned to fire a shot into the air for each year Krusher's been stompin' the Earth... but we didn't have enough ammo! HARGH!

■ CONGRATS to Lance-Corporal **Derek Oliver** who got spliced to his beloved **Julia** reshently at St Derekus of Oliver Church in Great Baddow. And even mucho bigger congrats to the organ player for resistin' the temptation to play that damn **Europe 'Final Countdown'** riff.

■ IT'S NOT all plain sailin' for poor ol' **Britny Fox**, those chicks who most definitely appear to have dicks. Durin' their reshent US tour skinsman (unfortunate choice of phrase!) **Johnny Dee** visited the powder room (well, he had to go at some point durin' the tour!) in some gaff or other.

Anyways, while wee Johnny (er...!) was takin' a leak a yocal-local lumbered in to do likewise but took offence at Mr Dee's flamboyant appearance, and 'colourful language was exchanged'.

Later in the bar, the same bloke from the loo started blowin' kisses in the direction of Britny's bass tech, a dude deliberately named **'Rhino'**. Which, ultimately, resulted in some serious clobberin'!

But what we wanna know is (a real tongue-twister this!;) was he pissed while he was takin' a piss while the other guy was takin' the piss? An' more important – who gives a toss! We reckon they oughtta shave their barnets and enlist at 'Bar battle HQ! We'll make men out've 'em!

■ AND YOU ever-baffled boozers think some of the FACTS we shovel at'cha are hard to swallow! Get a loada this baby! The official Soviet news rag the *Moscow Thingumajig* (FACT!) ran a piccie on its front page (no doubt their feeble equivalent to VFTB!) of a UFO which was reportedly hoverin' over the Wings Of Soviet Sports Arena durin' the second day of its first **'Monsters Of Rock Festival'**!

When we contacted **UFO** vocalist **Phil 'I'm the one who stands his round' Mogg** on this incident he exclusively informed the 'Bar: "We were originally on the bill, but when we heard we were only 'special guests' under **Kruiz** (who?!?) – we pulled out at the last minute!"

So the pic must have been of... UFO takin' off?

"Exactly."

Thanks, Phil. But as for us, boozers, well... we're Military men and we like to keep an open mind on these matters.

■ WORDS OF wisdom from **Aerosmither Steven Tyler** – a man not opposed to makin' a prophet: "Always eat your vegetables and don't let your meat loaf."(!)

Not bad Stevie-boy, but not a patch on yer old chat-up line: "I love every bone in your body... includin' mine!"

■ AMONGST THE tentative titles flyin' around for ex-Glamsters **Poison**'s new LP were the inspired likes of **'Crawl Dad's Slide'** (!), **'Smitty's Fly'** (!) and the very Metal **'Mechanicsburg'** (!!) which is evidently the name of drummer **Rikki Rockett**'s hometown. But, hey, that's his problem! But, to the band's record company's relief – the little buggers have settled on the wholesome **'Flesh And Blood'**.

Shame, we were bettin' on **'Oh My God Look What The Cat Chucked Out'**... HARGH!

■ NOTORIOUS MILKMAN and guitarist (definitely in that order) **Larry 'Hambone' Miller** of Rochester, New York's **Uncle Sam** came under fire while deliverin' the moo-juice reshently.

"I was just drivin' along in my truck mindin' my own business when my windscreen completely shattered! I think it was a slug from an air-gun or somethin'," barked the goatee'd one.

Did he get out and investigate, we wondered?

"You kiddin'!? In that part o' town?! Beside, nobody's usin' me for target practice... I'm too cute!"

Yeah, and **Krusher**'s a teenager!

■ *"Oi, MUSH, Where ya goin' with that lamp!?"*

"Er... em... I'm innocent, I never saw if before... it's a plant."

"It's not a plant – it's a friggin' lamp, an' you were tea-leafin' it!"

"But... I thought this was a takeaway?"

Hargh! At least that's what the 'Bar boogie battle station reckons is goin' on in this week's ***Earth Shatterin' Shot Which Practically Defies Description****.*

'I dream of Genie with the long brown hair,' *croons Sir* ***Robertus of Plant****, as he opts for a rub of lamp as oppposed to a squeeze of the lemon.*

A change is as good as a rest, eh Robert? An' boy do you look like you need a rest! HARGH!

■ *HUP-2-3-4! Or as Misduh* ***Joey 'Brain Drain' Ramone*** *might say "wuhdoodeeduh!" Yep, it's* ***General Alice Cooper*** *of our Special Forces unit and his new recruit* ***Private Ramone*** *– an bein' seven foot tall with a six foot ceilin' you just can't help bein' a headbanger!*

An on the subject of 'heads', dear Alice has been workin' so hard on his recent tour that he found he needed to find a way of lettin' off steam. So ol' snake eyes had a chimney surgically implanted into his noggin! Really... quite... incredible.

I don't know, Alice, smokin' at your age...!

METAL CHARTZ

ALBUMS

1	–	CAN I PLAY WITH MADNESS/EVIL THAT MEN DO (mini album)	**Iron Maiden** (EMI)
2	1	BRIGADE	**Heart** (Capitol)
3	3	STILL GOT THE BLUES	**Gary Moore** (Virgin)
4	6	A BIT OF WHAT YOU FANCY	**Quireboys** (Parlophone)
5	4	MANIC NIRVANA	**Robert Plant** (Es Paranza/EastWest)
6	2	WASTED YEARS/STRANGER IN A STRANGE LAND (mini album)	**Iron Maiden** (EMI)
7	8	THE REAL THING	**Faith No More** (Slash/London)
8	12	SKID ROW	**Skid Row** (Atlantic)
9	9	PURE SOFT METAL	**Various** (Stylus)
10	10	PERMANENT VACATION	**Aerosmith** (Geffen)
11	16	APPETITE FOR DESTRUCTION	**Guns N' Roses** (Geffen)
12	11	BACK STREET SYMPHONY	**Thunder** (EMI)
13	–	THE HIT LIST	**Joan Jett** (Chrysalis)
14	15	PUMP	**Aerosmith** (Geffen)
15	7	BEZERK	**Tigertailz** (Music For Nations)
16	5	RUNNING FREE/RUN TO THE HILLS (LIVE) (mini album)	**Iron Maiden** (EMI)
17	14	SLAM	**Dan Reed Network** (Mercury)
18	40	HYSTERIA	**Def Leppard** (Bludgeon Riffola/Phonogram)
19	18	VIGIL IN A WILDERNESS OF MIRRORS	**Fish** (EMI)
20	21	HITS OUT OF HELL	**Meat Loaf** (Epic)
21	13	2 MINUTES TO MIDNIGHT/ACES HIGH (mini album)	**Iron Maiden** (EMI)
22	28	SOFT METAL	**Various** (Stylus)
23	23	BAT OUT OF HELL	**Meat Loaf** (Cleveland International)
24	29	RECKLESS	**Bryan Adams** (A&M)
25	27	SHAKE YOUR MONEYMAKER	**Black Crowes** (Def American)
26	35	INTRODUCE YOURSELF	**Faith No More** (Slash/London)
27	45	BON JOVI	**Bon Jovi** (Vertigo)
28	24	LAST DECADE DEAD CENTURY	**Warrior Soul** (Geffen)
29	20	FLIGHT OF ICARUS/THE TROOPER (mini album)	**Iron Maiden** (EMI)
30	19	OBNOXIOUS	**Acid Reign** (Under One Flag)
31	31	NEW JERSEY	**Bon Jovi** (Vertigo)
32	22	FLYING IN A BLUE DREAM	**Joe Satriani** (Food For Thought)
33	30	FOUR SYMBOLS	**Led Zeppelin** (Atlantic)
34	17	ACT III	**Death Angel** (Geffen)
35	32	JUST SAY OZZY	**Ozzy Osbourne** (Epic)
36	–	VANITY/NEMESIS	**Celtic Frost** (EMI/Noise)
37	70	SEASONS END	**Marillion** (EMI)
38	25	RUN TO THE HILLS/THE NUMBER OF THE BEAST (mini album)	**Iron Maiden** (EMI)
39	26	GN'R LIES	**Guns N' Roses** (Geffen)
40	36	SLIP OF THE TONGUE	**Whitesnake** (EMI)
41	44	RADIO ONE	**Jimi Hendrix** (Collector Series)
42	49	TRASH	**Alice Cooper** (Epic)
43	37	GREATEST HITS	**Aerosmith** (CBS)
44	41	SONIC TEMPLE	**The Cult** (Beggars Banquet)
45	39	RUNNING FREE/SANCTUARY (mini album)	**Iron Maiden** (EMI)
46	50	10 FROM 6	**Bad Company** (Atlantic)
47	43	THE NUMBER OF THE BEAST	**Iron Maiden** (Fame/EMI)
48	38	BAD ENGLISH	**Bad English** (Epic)
49	72	SEVENTH SON OF A SEVENTH SON	**Iron Maiden** (EMI)
50	34	PURGATORY/MAIDEN JAPAN (mini album)	**Iron Maiden** (EMI)
51	46	SURPRISE ATTACK	**Tora Tora** (A&M)
52	66	BACK IN BLACK	**AC/DC** (Atlantic)
53	60	KILLERS	**Iron Maiden** (Fame/EMI)
54	52	THE SINGLES ALBUM	**Jimi Hendrix** (Polydor)
55	33	WOMEN IN UNIFORM/TWILIGHT ZONE (mini album)	**Iron Maiden** (EMI)
56	57	IRON MAIDEN	**Iron Maiden** (Fame/EMI)
57	53	MASTER OF PUPPETS	**Metallica** (Vertigo)
58	58	ELIMINATOR	**ZZ Top** (Warner Bros)
59	74	DR FEELGOOD	**Mötley Crüe** (Elektra)
60	71	POWERSLAVE	**Iron Maiden** (EMI)
61	59	...AND JUSTICE FOR ALL	**Metallica** (Vertigo)
62	51	LED ZEPPELIN III	**Led Zeppelin** (Atlantic)
63	61	RIDE THE LIGHTNING	**Metallica** (Vertigo)
64	re	SOMEWHERE IN TIME	**Iron Maiden** (EMI)
65	47	EAT ME IN ST LOUIS	**It Bites** (Virgin)
66	67	HEART	**Heart** (Capitol)
67	re	BLOOD, FIRE AND LOVE	**Almighty** (Polydor)
68	re	OPEN UP AND SAY...AHH!	**Poison** (Capitol)
69	42	DELICATE SOUND OF THUNDER	**Pink Floyd** (EMI)
70	56	WHITESNAKE 1987	**Whitesnake** (EMI)
71	re	BAD ANIMALS	**Heart** (Capitol)
72	63	LOVE	**The Cult** (Beggars Banquet)
73	64	GRETCHEN GOES TO NEBRASKA	**King's X** (Megaforce/Atlantic)
74	68	HEAVEN AND HELL	**Bonnie Tyler and Meat Loaf** (Telstar)
75	–	SCREWED BLUED & TATTOOED	**Sleeze Beez** (Atlantic)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

READERS CHART

1	LET THERE BE ROCK **AC/DC**
2	WAKE ME WHEN IT'S OVER **Faster Pussycat**
3	BRIGHTEST STARZ **Starz**
4	NOTHING'S SHOCKING **Jane's Addiction**
5	II **Queen**
6	VIGIL IN A WILDERNESS OF MIRRORS **Fish**
7	BILLION DOLLAR BABIES **Alice Cooper**
8	OUT OF THE SILENT PLANET **King's X**
9	ROCKS **Aerosmith**
10	EVERY DOG HAS ITS DAY **Salty Dog**

***JOSEPH STOREY** is the 'ard rockin' reader with his faves in the line of fire this week, and he reckons that a combination of old an' new is where it's at – an' who are we to argue?!*

IMPORTS

1	4	DYNAMITE FROM NIGHTMARE LAND	**Kill For Thrills** (MCA)
2	3	SHAKE YOUR SOUL	**Baton Rouge** (Atlantic)
3	7	ELECTRIC ANGELS	**Electric Angels** (Atlantic)
4	5	LOUD AND CLEAR	**Signal** (EMI)
5	–	HARD	**The Joneses** (Atlantic)
6	–	FOUR HORSEMEN	**Four Horsemen** (Caroline)
7	re	TEAR THE HOUSE DOWN	**Hericane Alice** (Atlantic)
8	9	IN THE LINE OF FIRE	**Robin Trower** (Atlantic)
9	10	INDIAN WARRIOR	**Havana Black** (EMI)
10	re	RUBBIN' ME THE RIGHT WAY	**Tim Karr** (EMI)

AMERICAN HM

1	1	STICK IT TO YA	**Slaughter** (Chrysalis)
2	3	DR FEELGOOD	**Mötley Crüe** (Elektra)
3	2	PUMP	**Aerosmith** (Geffen)
4	5	DAMN YANKEES	**Damn Yankees** (Warner Bros)
5	6	JUST SAY OZZY	**Ozzy Osbourne** (CBS)
6	4	GUTTER BALLET	**Savatage** (Atlantic)
7	12	THE GREAT RADIO CONTROVERSY	**Tesla** (Geffen)
8	10	WAKE ME WHEN IT'S OVER	**Faster Pussycat** (Elektra)
9	8	SKID ROW	**Skid Row** (Atlantic)
10	9	SLIP OF THE TONGUE	**Whitesnake** (Geffen)
11	7	SPIRITUAL HEALING	**Death** (Combat)
12	13	FLYING IN A BLUE DREAM	**Joe Satriani** (Relativity)
13	16	THE REAL THING	**Faith No More** (Reprise)
14	15	SLAVE TO THE THRILL	**Hurricane** (Enigma)
15	22	INTO THE MIRROR BLACK	**Sanctuary** (Epic)
16	21	PRACTICE WHAT YOU PREACH	**Testament** (Megaforce/Atlantic)
17	17	HERE COMES TROUBLE	**Scatterbrain** (In-Effect)
18	14	HOT IN THE SHADE	**Kiss** (Mercury)
19	28	TROUBLE	**Trouble** (Def American)
20	–	SCREWED BLUED & TATTOOED	**Sleeze Beez** (Atlantic)

SLAUGHTER: Stateside massacre

STAR CHOICE

IAN HUNTER
'SKIPROPE SONG' Tessie Winchester
'POLITICAL WORLD' Bob Dylan
'GRETCHEN GOES TO NEBRASKA' King's X

MICK RONSON
'MONEYBAG' Patto
'HONEYHUSH' NRBQ
'STORMCOCK' Roy Harper

INDIE METAL

1	1	BEZERK **Tigertailz** (Music For Nations)
2	2	OBNOXIOUS **Acid Reign** (Under One Flag)
3	3	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
4	4	BENEATH THE REMAINS **Sepultura** (Roadrunner)
5	7	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
6	6	SPIRITUAL HEALING **Death** (Under One Flag)
7	5	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
8	10	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
9	–	VIOLENT BY NATURE **Atrophy** (Roadracer)
10	19	NO REMORSE **Motörhead** (Castle Classics)
11	8	HEADING FOR TOMORROW **Kai Hansen's Gamma Ray** (Noise International)
12	14	NOT OF THIS EARTH **Joe Satriani** (Food For Thought)
13	15	HANDLE WITH CARE **Nuclear Assault** (Under One Flag)
14	12	THRASH THE WALL **Various** (Roadrunner)
15	18	ROCK PROFILE **Ritchie Blackmore** (Connoisseur Collection)
16	11	CONDEMNED TO ETERNITY **Re-animator** (Under One Flag)
17	9	BACK ON THE STREET **Saxon** (Connoisseur Collection)
18	20	SHATTERED EXISTENCE **Xentrix** (Roadracer)
19	17	NO SLEEP AT ALL **Motörhead** (GWR)
20	13	HUMAN WRECKAGE **DAM** (Noise International)

VIDEOS

1	1	HARD 'N' HEAVY VOLUME SIX **Various** (PMI)
2	2	NEW JERSEY **Bon Jovi** (PMV/Channel 5)

BON JOVI: sittin' pretty on vid

3	3	THE WALL **Pink Floyd** (PMI)
4	4	LIVE AT POMPEII **Pink Floyd** (Channel 5/PMV)
5	6	SIGHT FOR SORE EARS **Poison** (PMI)
6	5	MAIDEN ENGLAND **Iron Maiden** (PMI)
7	7	THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Home Video)
8	12	HITS FROM HELL **Meat Loaf** (CMV)
9	8	A BIT OF WHAT YOU FANCY **Quireboys** (PMI)
10	10	DELICATE SOUND OF THUNDER **Pink Floyd** (PMI)
11	re	THROUGH THE CAMERA EYE **Rush** (Spectrum)
12	9	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
13	11	IN THE ROUND, IN YOUR FACE – LIVE **Def Leppard** (PMV/Channel 5)
14	20	PRESERVED **Status Quo** (Spectrum)
15	15	SMOKE ON THE WATER **Rock Aid Armenia** (Virgin)
16	19	TWO OF ONE **Metallica** (Vertigo)
17	18	HARD 'N' HEAVY VOLUME FIVE **Various** (PMI)
18	13	LET THERE BE ROCK **AC/DC** (Warner Home Video)
19	14	LIVE **Lita Ford** (BMG Video)
20	17	FOURPLAY **Whitesnake** (Music Club)

SINGLES

1	1	ALL I WANNA DO IS MAKE LOVE TO YOU **Heart** (Capitol)

HEART: lovin' the Number One slot

2	2	I DON'T LOVE YOU ANYMORE **Quireboys** (Parlophone)
3	4	FROM OUT OF NOWHERE **Faith No More** (Slash/London)
4	3	EASTER **Marillion** (EMI)
5	6	RAG DOLL **Aerosmith** (Geffen)
6	8	CROSSTOWN TRAFFIC **Jimi Hendrix** (Polydor)
7	11	UNDERNEATH YOUR PILLOW **It Bites** (Virgin)
8	5	I REMEMBER YOU **Skid Row** (Atlantic)
9	9	ANYTIME **McAuley Schenker Group** (EMI)
10	7	OH PRETTY WOMAN **Gary Moore featuring Albert King** (Virgin)
11	14	A GENTLEMAN'S EXCUSE ME **Fish** (EMI)
12	10	CAN'T GET ENOUGH **Bad Company** (Atlantic)
13	20	WHEN I SEE YOU SMILE **Bad English** (Epic)
14	12	FOREVER **Kiss** (Vertigo)
15	16	SWEET SOUL SISTER **The Cult** (Beggars Banquet)
16	15	RAINBOW CHILD **Dan Reed Network** (Mercury)
17	13	DIRTY DEEDS **Joan Jett** (Chrysalis)
18	17	THE DEEPER THE LOVE **Whitesnake** (EMI)
19	26	KICKING UP DUST **Little Angels** (Polydor)
20	18	DUDE (LOOKS LIKE A LADY) **Aerosmith** (Geffen)
21	22	I LIKE IT HOT **Wolfsbane** (Def American)
22	19	BROKEN HEART **Shy** (RCA)
23	21	DIRTY LOVE **Thunder** (EMI)
24	24	EPIC **Faith No More** (Slash/London)
25	23	18 AND LIFE **Skid Row** (Atlantic)
26	27	STILL TOO YOUNG TO REMEMBER **It Bites** (Virgin)
27	25	HOUSE OF BROKEN LOVE **Great White** (Capitol)
28	30	HEY YOU **Quireboys** (Parlophone)
29	29	ROCK AND ROLL (SET THE NIGHT ON FIRE) **Pretty Boy Floyd** (MCA)
30	28	OVER MY HEAD **King's X** (Atlantic)
31	31	TAKING ON THE WORLD **Gun** (A&M)
32	37	PRICE OF LOVE **Bad English** (Epic)
33	32	NO MORE MR NICE GUY **Megadeth** (SBK)
34	36	CREEPING DEATH **Metallica** (Vertigo)
35	40	DOWN THE WIRE **ASaP** (EMI)
36	34	JUMP IN THE FIRE **Metallica** (Vertigo)
37	33	BIG WEDGE **Fish** (EMI)
38	35	METAL MARATHON **Heavies** (Ariola)
39	39	INFINITE DREAMS **Iron Maiden** (EMI)
40	re	EVERYTIME I THINK OF YOU **FM** (Epic)

Pic LFI/Neal Preston

FM: back in the hunt at Number 40

the CROSS

Power to love

the CROSS are : Roger Taylor, Spike Edney, Peter Noone, Clayton Moss and Josh Macrae

AVAILABLE NOW

Taken from the album

MAD : BAD : and dangerous to know

PARLOPHONE